DOCUMENT RESUME

ED 040 594 951 EM 008 191

AUTHOR	Mabrey, Layton
TITLE	Korea. Frame In, Frame Out. Writing and Directing Educational Films.
INSTITUTION	Agency for International Development, Washington, D.C.
SPONS AGENCY	Office of Education (DHEW), Washington, D.C.
PUB DATE	61
NOTE	251p.
EDRS PRICE	EDRS Price MF-$1.00 HC-$12.65
DESCRIPTORS	Audiovisual Aids, Developing Nations, *Film Production, *Instructional Films, *Korean Culture, Production Techniques, Technical Assistance

ABSTRACT

The techniques of writing and directing an educational film are covered in this book. The book has been written with the intent that it will serve as a guideline for native Koreans interested in producing instructional films for their country. The author begins with a description of the various types of educational films and the uses to which they may be put. He discusses researching the film and developing a central theme. He illustrates the idea of theme with a plot outline of thirty-six classic Korean stories. Using various films to illustrate his points, he continues through the processes of scripting, casting, making a story board, directing, and shooting a film. He presents several types of sample contracts and releases necessary in film production. In conclusion, he offers some comments on the overall Korean film industry. A list of references is appended. (JY)

PRINTED BY THE STANDARD REGISTER COMPANY, U. S. A.
FORM 0801

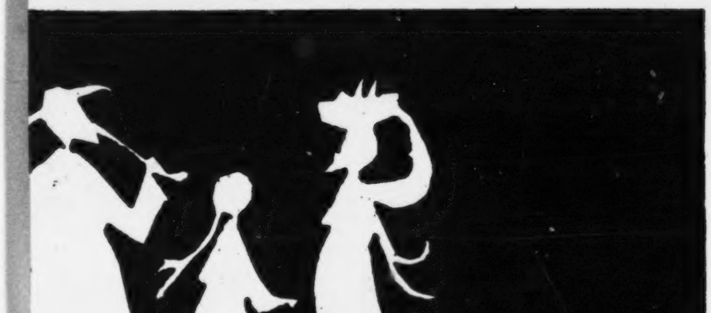
ED0 40594

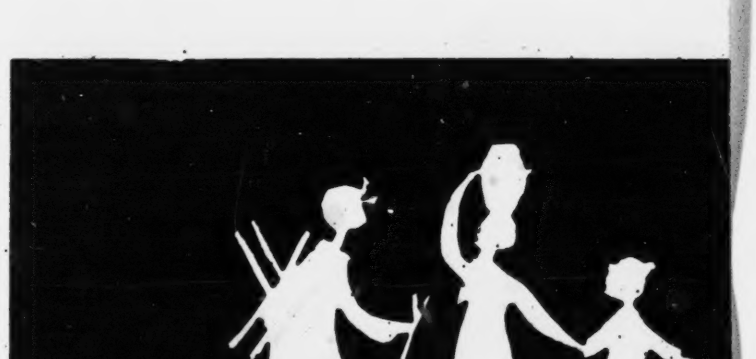
KOREA

U.S. DEPARTMENT OF HEALTH, EDUCATION & WELFARE
OFFICE OF EDUCATION

THIS DOCUMENT HAS BEEN REPRODUCED EXACTLY AS RECEIVED FROM THE PERSON OR ORGANIZATION ORIGINATING IT. POINTS OF VIEW OR OPINIONS STATED DO NOT NECESSARILY REPRESENT OFFICIAL OFFICE OF EDUCATION POSITION OR POLICY.

FRAME IN





FRAME OUT

WRITING AND DIRECTING EDUCATIONAL FILMS

BY
LAYTON MABREY
SYRACUSE CONTRACT

EM008 191

This document was processed for the ERIC Document Reproduction Service by the ERIC Clearinghouse at Stanford. We are aware that some pages probably will not be readable in microfiche or in a hardcopy enlargement. However, this is the best available copy, and we feel that the document should not be withheld from interested readers on the basis of these unreadable pages alone.

ED040594

LIST OF ILLUSTRATIONS

Figure Number and Title

1. The Film Package
2. Complete Educational Package Program
3. Steps Taken by the Writer from Idea to Script (Diagram)
4. Medium Long Shot (MLS)
5. Medium Shot (MS)
6. Full Shot (FS)
7. Group Shot (GS) or 5-Shot (5-S)
8. Knee Shot
9. Waist Shot - Man
10. Waist Shot - Woman
11. Bust Shot (Korean Close-up)
12. Close-Up
13. Close, Close-Up
14. Tight Close-Up (TCU) or Extreme Close-Up (ECU)
15. Head-On Shot
16. High Angle Shot
17. High Angle - Variation
18. Low Angle Shot
19. Side Angle Shot
20. Over-Shoulder Shot

21 - 23. Reverse Angle Shots and Matching the Look

24. The Reaction Cut

25. Cutaway and Reaction Pan

List of Illustrations - Continued

26. The Entrance or Exit Pan

27. Medium Shot to Close-Up Pan

28. Follow Pan

29. Revelation or Surprise Pan

30. The Tilt Pan

31. The Swish Pan

32. Dolly In, or Dolly Out

33. Traveling or Tracking Shot

34 - 36. Some Wide Screen Compositions

37. Optical Effect - Fade Out, Fade In

38. Optical Effect - Dissolve or Lap Dissolve

39. Optical Effect - Wipe (Horizontal and Diagonal)

40. From Words to Visuals

41. Graphic Analysis of Shooting Script and Answer Print (THE DYKE)

41A. Graphic Analysis (PREVENTION AND CURE OF T. B.) Indicating Film Tempo

42. Horizontals

43. Verticals

List of Illustrations - Continued

44. Clashing (Lines of Conflict)

45. Graceful Curves

46. Comic Curves

47. Diagonals

48. Balance

49. Framing

50. Contrast

51 Subject to Space

52. Emphasis:
    A. Repetition
    B. Camera's Point of View
    C. Contrast
    D. Isolation
    E. Difference in Size
    F. Psychological Placement

53. Texture

54 - 55. Change of Direction

56 - 57. Imaginary Line at Work

58. Multiple Camera Setup

59. Overlap Shooting

60. Simple Map Sketch

61 - 74. Ink Wash and Hard Line Techniques of Storyborading

75 - 77. Wash and Hardlines Used to Create Low Key Lighting Effect

List of Illustrations - Continued

78 - 80. Thin Line Techniques Illustrated from Storyboard of Production, SELF SUPPORTING CABLE.

81. Biulding up Figures by the Stick, Stick and Block, Stick and Ball Methods.

82. Costuming the Stick Figure

83. Block and Skeleton Figures

84 - 85. Spiral Figures

86. Highlights and Shadows

87. Simple Perspective

88. Wall Display with Drapes

89. A Folding Panel Display

90 - 91. Plans for Photographing Mass Movements

92. Lip Synch Recording

INTRODUCTION

My dear friends here in Korea, for nearly three years we have lived and worked together, For me this has been a most rewarding experience and I hope that this is true for you. If, in some small way, we have bridged many of our differences... arrived at a deeper understanding of each other through our working together, then we have come a long way.

In this book we talk about our work, the production of educational films. We talk about the films we've made during my stay in your country. We talk about the films I hope you will continue to make long after I leave. If there is one bit of helpful advice I can give you it is DON'T UNDERSELL THE EDUCATIONAL OR THE DOCUMENTARY FILM. The feature film has its place and we all enjoy a skilfully produced feature movie, but the more important type of film is the kind you make, the EDUCATIONAL, the DOCUMENTARY. In support of this I offer the words of Leon Gutterman, Editor and Publisher of Wisdom magazine:

> "The educational film is a great art which matches the classic achievements of literature, painting, poetry, architecture, sculpture, and music.
>
> "The educational film belongs to the people and mirrors their lives. It is one of the greatest weapons utilized for cultural and social advance.
>
> "Education is the foundation of democratic liberties, the key to world order. No thinking person doubts that we are living in a decisive moment of human history. The complexity of the present situation at best is baffling to all of us. We are faced with a changing, groping, unstable world - a would that is a battleground is the global struggle of ideas for the possession of the mind and the spirit of man.... The educational motion picture is an outpost in this struggle of ideas....
>
> "The producers, directors, and writers of these unique classroom films are intelligent men who make intelligent films and content that theirs is essentially a medium for conveying information, ideas, knowledge--not something to amuse, to divert, to pass an idle hour....

"They have extended the dimensions of learning.
They have opened new horizons in learning...

"It is not too much to say that classroom films constitute altogether the most powerful educational influence that exists in the modern world."

Is this not the epitome of a documentary film maker's career, to become a regular contributor of dynamic educational materials--the bringer of new ideas and new methods on health, sanitation, farming, business, fishing, community cooperation and endless other phases of development your country so desperately needs?

T. Layton Mabrey
Korea, 1961

FRAME IN

CHAPTER I

FILMS BY TYPE

It is well to begin with a discussion of the kind of films with which we are primarily concerned. Educational films are usually documentary in nature, although the feature film technique (generally associated with the entertainment film class) may be utilized. Generally we think of the educational film as (1) motivational, (2) instructional, and (3) informational in character.

The educational or training film may be developed in a variety of ways. The most important types will be discussed in this chapter.

1. The Demonstration Film

A favorite "nuts and bolts" routine, showing step by step how a food is prepared, how a piece of clothing is cut out together, or how the M-1 rifle is cared for. This type of film gets directly to the point of its message without any flowery beginning or ending. Handled either in voice-over narration or lip-synch dialogue, a majority of the Army, Navy, and Air Force training films are of this type. This format was also popularized on television, first as a live show and later as a filmed program. Many of the television commercials followed this pattern. The old "pitchman" of the days of the carnival and county fair returned and before the TV cameras sold his wares through high-powered, hard-sell demonstration.

Short five-minute "How To Do It" films contributed to television as "standby" or "fill-in" material. Most notable of this type that we have produced here in Korea are:
IMPROVED CLOTHING, GRADER MAINTENANCE, IMPROVED KITCHEN, BETTER DIET, and IDW INSTALLATION.

2. The Exposition Film

Reveals "the Bad" so thoroughly and emphatically that only the reverse, "the Good" is the obvious solution to the problem. Many films in the early 1930's in the States were documentaries that used this approach. Portions of THE RIVER and THE PLOW

THAT BROKE THE PLAINS were dramatic expositions of ravaged timberlands, eroded crop fields....a life of squalor and misery. Again, THE CITY is an interesting documentation of poorly planned housing and the "rat race" living of the city dwellers. These films first exposed the problem and then proceeded to offer a solution. To control the Mississippi River a TVA program was set up and the valley rebuilt. To prevent erosion the farmers were urged to practice strip farming and not misuse their land. As a partial answer to the poorly planned city housing, new ideas on city planning and apartment housing were visually proposed. This type of film is designed to produce a reversal of thinking on the part of the audience. In the case of one of our own projects, SUPERVISOR AS LEADER, we are putting this approach into practice. By revealing a number of "bad" traits found in the section chief, Kim Han-kyu, and his scheming associate, Hong Jun-sup, we attempt to cause our audience to "act in reverse" or to practice the "good" traits.

3. Lecture by Authority

From the days of Confucius and Socrates down to the present day, the lecture of the teacher, the lecture of the authority has always found its place. First, on the step of a building, then on a podium before a live audience, and finally before a camera, this form of instruction has been used and misused down through the ages. All too often this manner of presentation is boring and only the most stimulating personality can carry this teaching method to a successful end. This is especially so when he no longer works to a "captured audience" such as a college classroom.

There have been some exceptional programs of this type in recent years. These "camera talks" on film or before the television camera have been successfully used by city mayors in taking their annual reports to their constituency. Again, with the advent of educational TV, men like Dr. Frank Baxter, well-known for his "Shakespeare on TV", have been able to lecture to a wide audience.

Most typical of the "camera talk" is the demonstration and lecture of Miss Kim in IMPROVED CLOTHING. This 15 minute film could fit into States-side, locally produced, midmorning telecasts for women. Some of the lecture film approach is also evident in SUPERVISOR AS LEADER, PART II, since problems are introduced and continuity is provided by a lecturer at a blackboard.

A word to the wise, if you are involved in the production of a "camera lecture", enliven it by the use of film clips, slides, models, charts, and flannel boards.

4. The Film of Argument

Picture two outstanding authorities on a subject, each of which has very definite opinions relating to the subject. Furthermore, each of these men has a substantial backing of facts on which to base his opinions. They differ as much as night and day. There is bound to be conflict. The film of argument attempts to visually debate the pros and cons of these two authorities. This does not mean that the film becomes a mere recording of a debate such as the ones held by candidates Kennedy and Nixon on television. Rather the film itself becomes the presenter of highly visual evidence supporting both sides of the argument. Mere statistics, although invaluable in themselves to a certain cause, are dry and uninspiring (except to the men in the statistics field) and in order to broaden the role of the statistics, the movie maker attempts to give these figures new zest.... to change them perhaps to symbols and then from symbols to realistic photographic coverage. To have an authority tell the audience that last year such and such a number of people died of starvation in "X" Province is much less effective than if the audience is shown pictorially, starvation, death, and burial of the victims. Showing a hundred graves open and filled with a hundred corpses says more than the statistic "10,000 Dead" read from a report by an authority.

In the argumentative film there is the protagonist and the antagonist. Referring back to the Greek dramas of old we find that these main actors provide the "for" and "against" elements in our story. Once arguments have been presented by these two opposing spokesmen or opposing coverage of subject matter, the audience is usually allowed to determine their choice. Often the argumentative approach is very helpful in designing a "talk-back" production.

The closest we've come to making a film of argument is the LET'S PLANT ACACIA film. But, rather than resulting in a strong argument for and against, it turned out to be more of a question-and-answer session between two narrators, A and B, as they discuss the good and bad features of the acacia tree. A strong positive stand is not taken by the questioner.... he developed into a means of breaking up what could have been a monotonous narration. This sharing of the narrative with two or more speakers is in itself a useful measure, but the speakers of the filmic material must stand apart, eabh with strong conviction in the argumentative approach.

5. The Talk-back Film

In recent years this type of educational film has been a popular one. In this film the basic idea is to provoke your audience into a serious discussion of the film's subject matter. This film may have a beginning and an end, but not a middle. In other words, the problem may be presented and a solution advanced but the audience is expected to fill in the middle portion of the film, such as facts, figures, demonstrations, people in situations, and people in conflict. Again, the film may be designed with a beginning and a middle but lack an ending. In this film, it falls upon the viewers to discuss the problems as presented, to review the circumstances under which the problems were presented, and to come up with solutions to the film's problems. Still another use of the film disregards the beginning (statement of the problem), carries the viewers through the middle of the filmic experience, and offers a solution or several solutions to the problem. But just what are the problems? Can he envision them in a film dramatization and can he then envision them in everyday life?

In the talk-back film, the message is often concealed. Filmed case studies of subjects such as the time-motion analysis of workers in a plant, case studies of adjustment problems of children, or case studies of personnel problems in an organization may be designed as a talk-back film. Becoming impersonal we find that filmed analysis of a chemical process, a space flight venture, a surgical effort could be outstanding examples of the talk-back or discussion-provoking motion picture. We have had at least one try at this type of film in the SUPERVISOR AS LEADER series. In PART I, for example, the audience is informed that there are four supervisor problems in the film.... can they recognize them? The film was designed with a twenty-foot run of black leader at the end of the last dramatized situation, enabling the projectionist to stop the projector at that point so the audience can discuss the filmed situations, attempt to recognize the problems, and offer solutions to them. Once the discussion wears thin, the film may be played off again, or the summary attached to the end of the black leader may be played off. This summary utilizes a combination of "live action" and "frozen frame" technique to put across the four supervision principles. All in all, this kind of film has the advantage of making the instructor work at showing the film to his viewers. The effectiveness of this film depends on how well the instructor helps his audience investigate its many facets. A film like this will not stand alone; it must be supported by the viewer's participation, but it can be among the most challenging of teaching tools available.

6. The Animated Film

Animation may be used to visualize the unseen such as molecular structures or other abstract subject matter such as shipping routes; to present in a more interesting way, statistics, involved mathematical formulas, titles, etc., and to delve into the fantastic, the unreal.

Besides the use of standard animation artwork (cel animation), tabletop models, puppets, movable plastic figures, wood figures and paper cut-outs may be animated. Animation may be used very effectively in combination with, or in support of, live photography. This type of educational film has now become widely used, especially with the public's acceptance of stylized art forms and greatly simplified animation techniques. In both Europe and America, the animated "TV spot commercial" usually running between 20 seconds to 55 seconds in length, represents some of animation's most exciting creations.

In our experience we have combined animation with live photography in DAM CONSTRUCTION, LET'S PLANT ACACIA, and PROFITABLE SHRIMP PRODUCTION. KOJOOBOO AND THE RATS was our first attempt at full animation.

7. The Glorious Appeal

The films the United States produced to stimulate the purchase of war bonds during World War II, the mass demonstration films of the Hitler propaganda machine, and a large number of the works of Sergi Eisenstein--all of these fall, more or less, into the realm of the "glorious appeal" motion picture.

Highly stylized....realism stretched into overworked symbolism....exaggerated and trumped-up situations accompanied by grandiose musical fanfare....mass demonstrations....highly dramatized montages....overwhelming crowds and lengthy displays of war equipment....they are a far cry from the almost factual, highly reserved war films of the British.

The "glorious appeal" may be reduced from symphonic to chamber music proportions. Still highly peppered with propaganda, this subdued version often falls into the class of the lyrical documentary, to wit, the French film, La Rose et la Roseda. Some of the illustrated commemorative songs produced here in Korea from time to time could roughly be placed in this lyrical documentary category.

Skilfully designed to break down the reasoning facilities of man, these films have proven most successful in the past.... Somehow we all get a thrill out of a football team in action, a tight formation of soldiers marching by the hundreds with sun-flashed bayonets, or five thousand students defying the tanks and rifles of their army in bold protest against their government. These impressive shows of strength, captured on film and dynamically edited according to a plan, give us one of our greatest weapons. Emotions override reason....the viewer associates himself with the horde....he is ready to join....the film succeeds in accomplishing more in 20 minutes than five hundred sermons on Sunday.

8. The Feature Film

Frequently we find elements of the feature film in our educational motion pictures too. The feature needs little or no introduction. Usually it is a filmed dramatization of an original film script, an adaptation of a novel, or an adaptation of a stage play. This type of film uses professional performers (actors) to play the parts of characters portrayed in the film script. Generally the settings are contrived. Sometimes the documentary approach is skillfully applied to the feature. According to production costs, acting personalities, and quality, we find there are A, B, C, and D class films. Often where television is available, the older features are telecast, bringing in extra income, but of course the main revenue from feature films comes from a ticket-buying audience in a theater, along with popcorn, Sinalco, and dried cuttle fish.

In some educational productions it is possible to combine elements from several of the types discussed. As we will find out in the ensuing chapters, several important factors will dictate the approach you use in your film. A film's purpose and its audience are the touchstones from which spring the story. Our mission as people in the film production business is to turn out the best product possible. We will be judged by the work we turn out....the good work will be praised and remembered but the poor work will also be remembered. In the pages that follow, we will discuss frankly the good and the poor of films we have made, the idea being that it is better, by far, to read about these mistakes and avoid making them in the future than to actually commit them ourselves. Learning by making mistakes is costly and time-consuming, and life is too short.

CHAPTER II

THE EDUCATIONAL FILM PACKAGE PROGRAM

By far one of the most effective teaching tools is the "film package." The wise sponsor will often favor a three or four-film package rather than try to cram all of his message into a single film. This means he will have the producer or writer first design him a main film covering his particular problem on a general basis. Integrated throughout the main film's story will be the makings of a number of follow-up films covering specific problems which would have burdened an audience had they been included in the main film's story. These follow-up movies may be simple "how to do it" productions, they may follow a "case study" format, or they may be "talk-backs." The important thing to remember is that the subject matter covered in the follow-up films and the main film are closely related. The film package can be shown in numerous ways: (1) as a complete package, (2) the main film can be shown alone, (3) the main film and one of the follow-ups can be shown, or (4) the follow-ups can be shown independently. There are many ways in which these films can be tied into the main film:

1. Build up a situation whereby there is a film showing to an audience within the story the oft-used film within a film approach.

2. Advertise the follow-up films visually by posters, pamphlets, and models.

3. Mention the follow-up film's subject matter in the dialogue of your main film's characters.

4. Plan a script wherein your characters in the main film actually participate in the production of the follow-up films.

5. Then there is the old "serial film" trick....Build up your audience to an incomplete climax....to the point where they will become very excited and intensely interested in future films related to the main story which they have just seen.

6. Utilize an opening and/or closing device common to all of the films in the package. Devices would include title backgrounds, similar opening and closing action, and lettering styles.

The nearest we've been able to come to working out the "film package" idea is the series we produced for the Home Economics Department in the Agricultural Extension Division. We decided that one main film could carry the story of a young Home Extension agent and her experiences in introducing new home-making ideas into a 4,000-year-old society. Home meetings and demonstrations of cooking or sewing would be touched upon incidentally, as Home Agent Kim attempted to establish rapport with the women in the village. Supporting the main film would be four demonstration "how to do it" films. These support films would cover in detail, IMPROVED CLOTHING, BABY CARE, IMPROVED KITCHENS, and A BETTER DIET.

After much discussion of a number of different opening devices, the writer-directors decided that a common opening title should be used to introduce each of the four films. The opening title would read "Woman's Topic for Today" and following this title would be the sub-title of the subject matter to be demonstrated. Identical visual backgrounds would be used for each of the four "how to do it's." This background, we decided, would be a shot of village women working and talking under the shade of a large tree. The title information would be superimposed over the foliage of of the trees.

From time to time throughout the film, visual training aids, such as pamphlets, charts and models were to be brought into play and whenever possible, they were to be mentioned or shown in the main film story. The how-to-do-it films were advertised on the village bulletin board in the main film as part of Home Agent Kim's home improvement campaign and in the closing shot of the main film we also had Miss Kim enter a notation of the showing of the film series, "Today's Topic for Women" into her workbook. The Film Package is illustrated in Figure (1).

With these elements of the Film Package put to use on the Home Economics series we all finally agreed to permit each trainee director considerable freedom in story-telling his individual film assignment. The writer-directors assigned to BABY CARE and IMPROVED KITCHENS settled on the use of a visiting Home Agent to carry the continuity.

In the BABY CARE movie the Home Agent device was weakly used. The Agent appeared only once, gave a rather hurried and undemonstration-like demonstration, and then was forgotten, the other displays of sewing and food preparation being carried by the mother and grandmother. This shift of demonstration from the teacher to the taught was misleading and the film could have been substantially better had the Agent been given a stronger role.

On the other hand in the IMPROVED KITCHENS film, the Home Agent provides important continuity, aided by a flip chart of highly informative and well-executed plans for improved kitchen furniture. Careful selection of the young woman, a real Home Agent, to play the role of the agent, paid off in a warm and winsome performance.

The same young woman who appeared in the Better Kitchen film was chosen by a different director to perform a one-woman demonstration role in BETTER CLOTHING. Though a bit stiff at first, since this was a job requiring her being almost constantly before the camera's eye, Miss Kim soon became more confident and came through again with flying colors. Working in the confines of a single set with a sewing machine, a bulletin board, a manikin, and clothing materials, the director and the camera crew learned to use the very important cut-away shot, the follow pan, the dolly in, and the dolly out shot involving follow focus. The director and Miss Kim, the performer, received invaluable experience in making this "one man" demonstration by authority production.

The BETTER DIET production made no attempt to bring in the Home Agent. The idea was that one of the village women had been introduced to some new foods by the home agent and now she was showing three or four other neighbor women how they are prepared. Essentially the film is an illustrated lecture designed to introduce a faster way of making bean cake and a more interesting way of preparing rice for the schoolchild's lunch box. This film was simply done, in an authentic Korean farmhouse kitchen, and had a degree of local appeal which would make the viewers feel a little more at home.

And so went our first experience with the Film Package. Perhaps this series successfully embodied the elements found in a typical States-side "Betty Crocker" format demonstration popularized on television over the past decade.

Package Program Supplements

Equally important to the success of the Film Package are the numerous supplementary training materials. Teaching aids, carefully integrated into the film's message, give the package extra impact. Perhaps the most important follow-up aid for any educational film is the FILM STUDY GUIDE, which we will take up in this chapter. Among other support materials we find FILM STRIPS, SLIDE FILMS, MAGNETIC TAPE RECORDING, DISC RECORDINGS, FLANNEL BOARD PRESENTATIONS, MODELS, STILL PHOTO EXHIBITS, POSTERS, and PAMPHLETS.

If, for example, we were to develop a complete Package Program for the Home Economics series of films it would look like Figure (2).

Film Study Guide

Time and space will not permit going into a study of all of the support materials. Needless to say they must be well planned, carefully directed, integrated with other training aids, and skilfully executed. Our most immediate concern is with the Film Study Guide, which is a necessary support to any training film. It is a training aid designed to help the projectionist and film discussion leader present more effectively the message of the motion picture. To encourage its use by the sponsor of the film is the job of every producer of the educational film. By helping the sponsor develop the right kind of Film Study Guide you, as a writer, will stretch the scope of his film beyond a mere visual and aural experience into a dynamic teaching tool.

The Film Guide usually is made up in flyer, pamphlet, or booklet form. Although it is not essential, an imaginative layout of your guide will attract attention. A basic layout will include the following information to a greater or less degree.

Facts About the Film

1. The title
2. Its length, both in terms of reels and minutes
3. Black and white, color, or both?
4. Sound-on-film or silent?
5. Collaborators, technical advisors, or special performers
6. The sponsor and the production unit

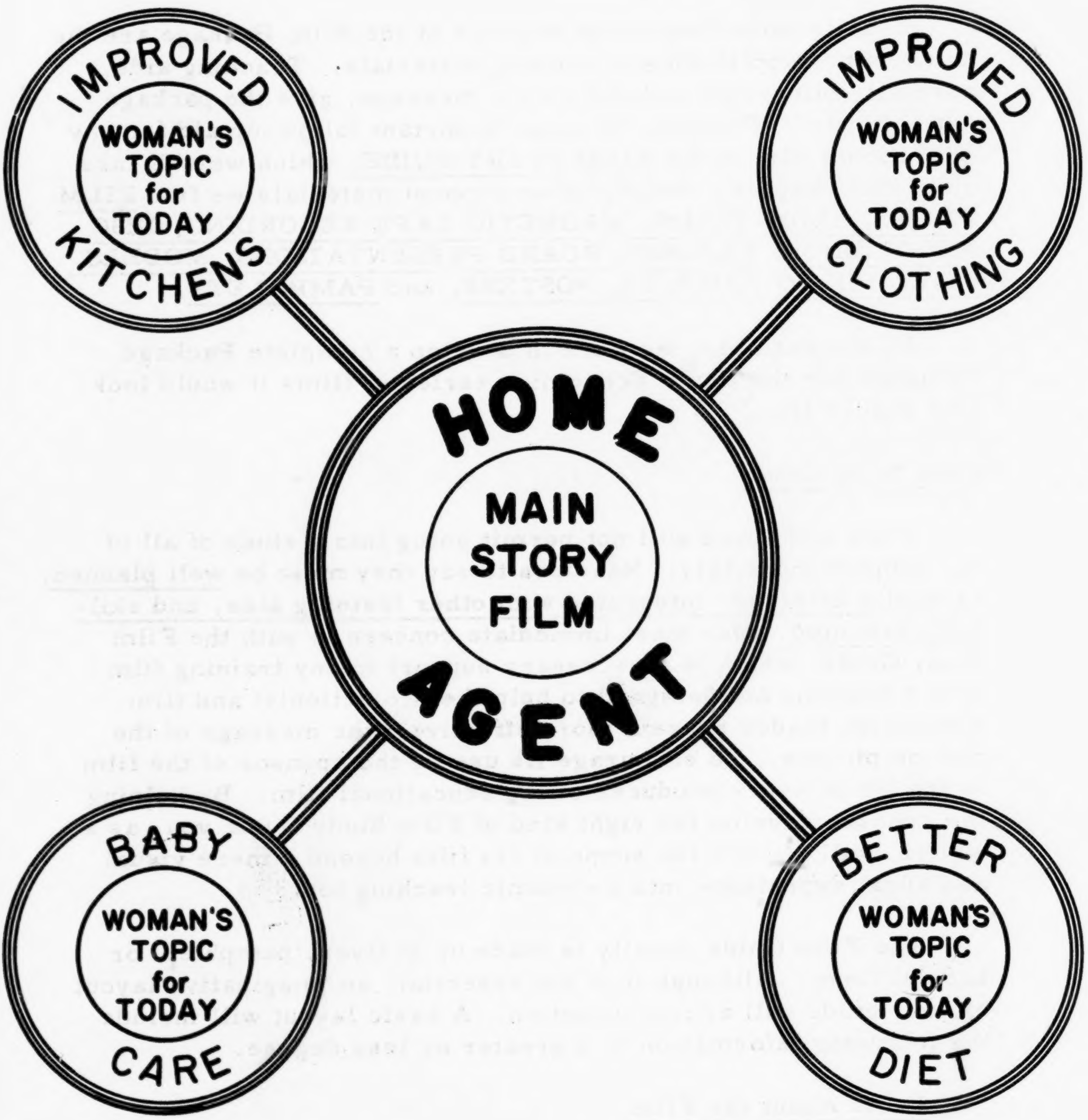
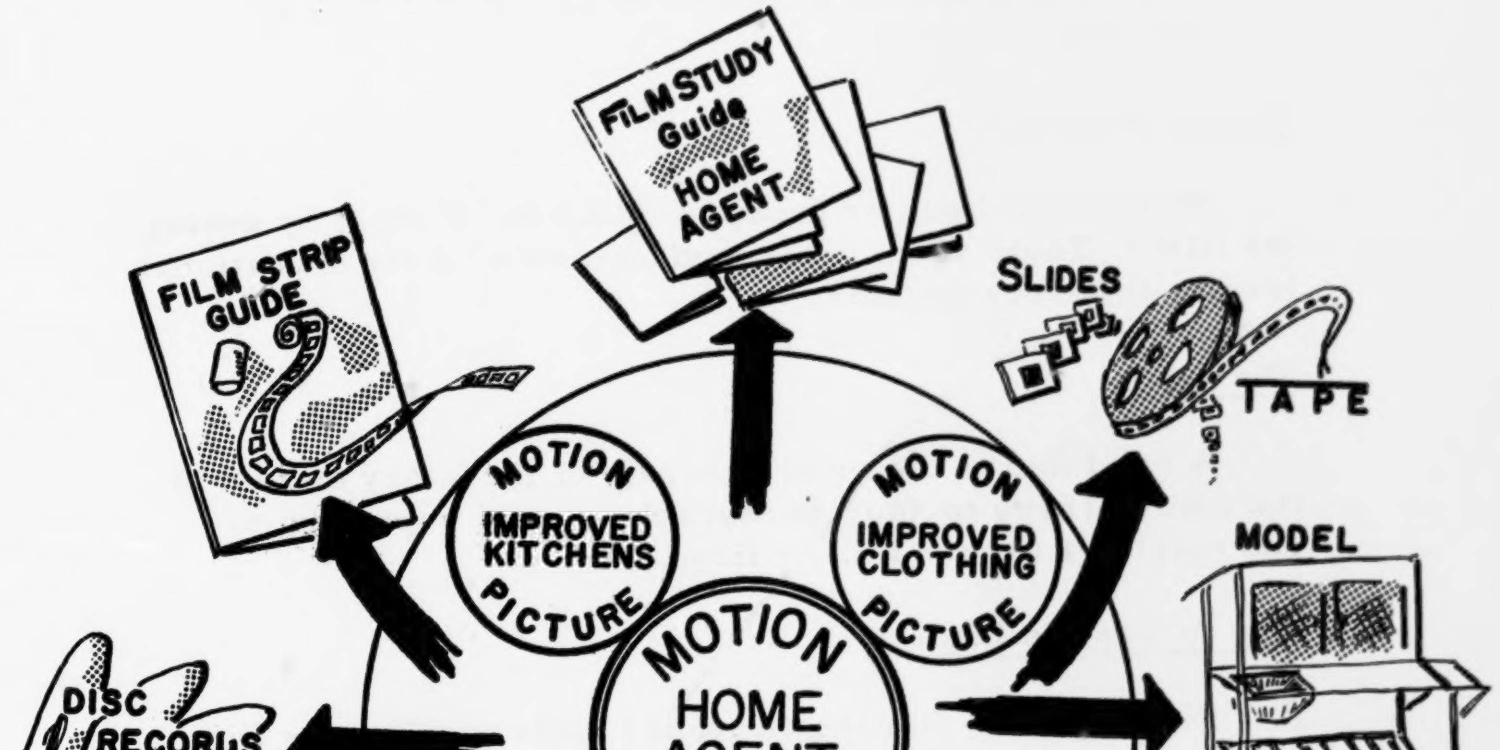

IMPROVED KITCHENS
WOMAN'S TOPIC for TODAY
IMPROVED CLOTHING
WOMAN'S TOPIC for TODAY
HOME AGENT
MAIN STORY FILM
BABY CARE
WOMAN'S TOPIC for TODAY
BETTER DIET
WOMAN'S TOPIC for TODAY

Figure 1. THE FILM PACKAGE

EDUCATIONAL PACKAGE PROGRAM



FILM STUDY Guide HOME AGENT
FILM STRIP GUIDE
SLIDES
TAPE
MODEL
DISC RECORDS
MOTION HOME AGENT PICTURE
MOTION IMPROVED KITCHENS PICTURE
MOTION IMPROVED CLOTHING PICTURE
MOTION BABY CARE PICTURE
MOTION BETTER DIET PICTURE
FLANNEL BOARD
PHOTO DISPLAY
BABY CARE
BETTER CLOTHING
BETTER KITCHENS
HOME AGENT
IMPROVED DIET
POSTERS

Figure 2. COMPLETE FILM PACKAGE PROGRAM

Purpose of the Film - How much can be expected from it

1. Is it to demonstrate how to do a specific task?
2. Is it to strictly inform?
3. Is it to motivate or stimulate action on the part of the viewer?

Target Audience

What individuals or groups would benefit most by seeing the film? Their ages, their environments, their educational levels, their occupations.

The Story

A brief and to the point synopsis of the story as told in the film. Three to four paragraphs should be enough to summarize a twenty-minute film.

How to Use the Film

1. Plan - A film discussion leader must preview the film and pick out the points he desires to make. Usually the subject cannot be fully grasped in a single viewing, and it is therefore wise for him to plan on a number of showings of the film depending upon the complexity of its content.

2. Show - Special consideration should be given to methods of projection such as stop-discuss-resume projection which is frequently used in presenting "talk-back" films. Before showing the film to the audience it is helpful to prime them, to set the stage as it were so they'll know what to expect in the film and what is expected from them. Preshow discussion gets the film off to a good start.

3. Follow-up - The strength of the film is gauged by the comment it causes from the audience. As an aid to the film discussion leader, background material, suggested questions, and related subject matter should be included in the well-planned guide.

4. Review - Frequently a brief summary of what has been will help, along with further review questions.

Continuity

More elaborate guides include a breakdown of the film story, sequence by sequence and often scene by scene. The length of the scenes are designated by footage or running time. A running narrative accompanies the action. This is not always necessary and there is no reason why an outline of the sequences will not serve just as well for many film projects.

Related Materials

Other educational materials available to the viewer for further investigation of the subject matter touched on in the film should be established. Related materials would include books, other films, special readings, film strips, and audio tapes.

Technical Terms

As a further step, if your subject matter is especially technical and filled with lots of technical jargon, much of which the audience may not clearly understand, a listing of these terms is most helpful to include, either as footnotes to the continuity section or as a separate vocabulary growth study.

There follows a Film Study Guide designed to support an educational film made here in Korea, entitled SCIENCE CLASS. This guide was made up in cooperation with the film's sponsor. It will give you, the reader, a good idea of what we've been talking about and help you in preparing one for your own film.

S-A-M-P-L-E

SCIENCE CLASS

An Educational Film Adventure in Which Korean High School Students are Taught by the Scientific Method

A ROK/USOM film produced
by the Korean National
Film Production Center for
the Ministry of Education

A black and white production in
16mm or 35 mm
Running Time: 19 minutes 33 seconds

Available through Audio-Visual
Demonstration Centers located in Pusan,
Kwangju, and Seoul City

SUGGESTED USES FOR THE FILM

PURPOSE

SCIENCE CLASS is planned as an instructional aid to be used to help develop an understanding of the problem-solving or scientific method of teaching, for: (1) college classes for teachers-in-training and (2) inservice groups of teachers.

Although the film story deals with problems of disease through parasitic infection, the film is not designed to accompany the secondary school course of study in biology. Rather, it should be recognized that the methods portrayed are applicable to many areas of the curriculum in addition to science; particularly social studies, home economics and vocational education. This method of teaching is of distinct value in relating school problems to community life problems.

The students in the film story are in high school, but the way of working with students in problem-solving activities can be adapted to younger children and college classes as well.

THE STORY

This film depicts a striking departure from the most common method of teaching in Korea - the lecture. Here we may observe a biology teacher, Mr. Kim, initiating a unit of study about parasites at the secondary school level.

As the story begins students may be seen leaving the classroom and discussing several questions Mr. Kim has given them. They are supposed to think over these questions and come to class the next day prepared to discuss them and to ask further questions.

In the next scene several of these students are observed as they walk home after school. With the teacher's questions still on their minds, some of the common everyday scenes, such as the application of night soil to vegetable patches and children playing in the dirt, take on new meaning and these students ask themselves if perhaps these are some of the possible sources of infection the teacher was implying.

The following day the students meet with their teacher. Here they raise questions about causes of stomach trouble and related illnesses. Many of these questions will later serve as guides to the students in their investigations of the causes of parasitic infection.

Next, they are observed in class suggesting hypotheses to be tested and making plans for testing the hypotheses. These plans include such activities as designing experiments to be carried out; reference work needing to be done in the library; reports to be made to the rest of the class; selections in the textbook and some of the teacher's reference books that need to be consulted; and diagrams that need to be drawn.

Having made very careful plans under the teacher's guidance, students proceed to carry these out. They visit the local hospital, gather water from local wells, obtain soil samples from garden patches as well as samples of local foods, obtain samples of dirt from the road where childen are playing, and receive samples of feces from class members.

The data gathered are carefully analyzed; conclusions from the experiments are cautiously drawn by the various groups. In other words, hypotheses made earlier are tested. Reference books are consulted and notes taken. Finally, the conclusions drawn are presented by the various groups to the class.

As the film ends, the steps in the scientific method are reviewed and summarized. Plans are made to try to improve some of the conditions regarding Sources of infection of parasites learned by the class.

BACKGROUND FOR INSTRUCTOR

A number of concepts about superior teaching are developed in the film. These include the following, the implications of each of which should be discussed by the professor or leader with his students:

1. Science is a method of inquiry.

2. Problem-solving or inquiry is a way to deal with problems of daily living in the home and in the community.

3. Students can come to fully understand science as a means of solving problems, of inquiry, only as they are given opportunities involving direct experience and participation, in trying to identify and solve realistic problems.

4. Good teaching requires the use of a variety of teaching methods with the methods used by the teacher dependent on his teaching objectives. Methods observed included the following:

   A. Pupil-teacher planning
   B. Class Discussion
   C. The lecture
   D. The field trip
   E. Experimentation in the laboratory
   F. Reference work (library research)
   G. Cooperative group work
   H. Student and group reporting to the class
   I. The use of resource persons in the community
   J. Student homework assignments including both reading and working on life-centered problems
   K. Development and use of visual and/or audiovisual devices.

5. The problem-solving method includes at least five steps

   A. Recognizing the problems
   B. Making hypotheses
   C. Collecting data
   D. Analyzing data
   E. Drawing conclusions

6. Objectives in the development of attitudes, skills and understandings must be kept in mind when planning and carrying out learning experiences.

   A. Objectives of skills in science

      (1) To identify and define problems
      (2) To suggest hypotheses
      (3) To set up a sequence of steps (design and experiment) to analyze and test hypotheses
      (4) To gather, analyze, and summarize data from

a variety of resources including the library, community institutions, teacher and text.

(5) To draw conclusions which do not over-generalize based on the evidence obtained.

(6) To use the microscope better

(7) To test vegetables, soil samples and water for parasites

(8) To identify under the microscope the most common parasites of Korea which infect the populace

(9) To describe in detail the life cycle of one or more of these parasites.

(10) To use in both written and spoken vocabulary important technical words and terms.

B. Objectives for other skills

(1) Democratic social skills
  a. Group processes
    1. Leadership
    2. Participation
    3. Responsible planning
    4. Shared responsibility
    5. Cooperative evaluation
  b. Individual student responsibility for initiating and carrying through learning activities.

(2) Language art skills
  a. Library skills in using references
  b. Reporting through speaking and writing

(3) Mathematical skills
  a. Reporting through charts and graphs
  b. Calculating percentages

(4) Art skills
  a. Constructing charts
  b. Drawing pictures

C. Attitudes in science area

(1) The student is more concerned about the sanitation of food he eats as shown by one or more of the following acts:

a. Refuses to eat in a dirty restaurant.
b. Encourages more sanitary preparation of food in his own home.
c. Refuses to drink after other people.
d. Washes his hands before eating.

(2) The student attempts to relate what he has learned in science in school to the solution of problems in his everyday environment at school, in the community, and at home.

(3) The student is less inclined to accept statements, either written or verbal, without not only considering the source, but without a tendency to probe, analyze, and reflect.

D. Social attitudes

(1) Mutual respect among students
(2) Mutual respect and trust between teacher and students.
(3) Concern for welfare of total community

E. Understandings in science area

(1) Through application of the scientific method to the problems of everyday living the basic health and welfare of mankind can be improved.

(2) Diseases are caused, but mere understanding of the causes is not enough. It is necessary to take action.

(3) Science is a method of inquiry, a procedure for attempting to solve problems.

USING THE FILM

Suggestions to the college professor or inservice leader:

1. Preview the film and make note of those points which you wish to stress.

2. Prepare your students by making sure the specific objectives for viewing the film have been clearly established.

3. Show the film immediately after these specific objectives have been formulated.

4. Immediately following the presentation, hold a class discussion to:

   A. Discover the degree to which the objectives were accomplished.

   B. Discuss some questions listed below, depending on your objectives.

   C. Plan with students activities stimulated by the film.

5. Show the film again if needed to answer questions raised during discussion.

SUGGESTED DISCUSSION QUESTIONS

Note: These questions are designed as leads for discussion in which to challenge students' thinking with respect to the theoretical bases for some of the teaching procedures and activities observed in the film.

1. Why did Mr. Kim ask the three questions?

2. Why is it of value for students to have the experience of raising questions?

3. How did Mr. Kim include some student planning in the development of the unit?

4. Contrast the type and nature of teacher preparation and

planning by the teacher who works as Mr. Kim did and the teacher who does all the pre-planning himself.

5. **How is the major objective of Mr. Kim (to help students learn that science is a method of inquiry) related to the procedures used and activities described?**

6. **How did Mr. Kim plan for the objectives listed under number 6, A and B?**

7. **What are the next steps for this class to improve conditions regarding sources of infection in this community?**

RELATED MATERIALS

Books

1. **Chung, Bom Mo, Curriculum, Poongguk Hakon, Chapter II. "Problem Solving", p. 299.**

2. **Ceri, translation, "Helping Children Solving Problems," pamphlet.**

3. **Lee & Lee, The Child and His Curriculum, Chapter II, Section 8, pp. 41-44.**

Films - Available from USIS Film Library

1. **"Education for Better Living", USIS No. 811, 20 minutes, black and white, English narration, 16mm.**

2. **"The Etawah Story (India)", USIS No. 112, 10 minutes, black and white, English narration, 16mm and 35mm.**

3. **"Korea's Educational System", USIS No 920, 60 minutes, black and white, Korean narration, 16mm and 35mm.**

4. **"Progressive Education", USIS No. 365, 9 minutes, black and white, Korean narration, 16mm.**

5. **"Discussion in Democracy", USIS No. 98, 11 minutes, black and white, English narration, 16mm.**

6. **"The Comprehensive Highschool", ROK/USOM Training Film (In Production).**

CHAPTER III

WE RESEARCH OUR FILM

The Conference

The formalities of meeting and greeting are important, but courtesy goes beyond this. Long before you get together on your first research conference you will have, in some way or other, contacted the Minister or member of his organization delegated the responsibility of sponsoring the film. In this way you let him know you are interested in his film problem, and he in turn will be impressed by the fact that the task of making a film involves a businesslike approach. Movie making is no longer a fairy tale, a miracle. It is very much a business.

Another thing to remember is to telephone your sponsor to set up conference dates and other arrangements. This is not always possible in some parts of the country, I know, but where it is, do not neglect this important means of contact. Once the final conference date and time have been agreed upon, BE ON TIME!

When you sit down at the conference table with the men or women for whom you are going to design a film, one of the first things to do is to "feel out" each individual. Yes, there is bound to be a minister, or a bureau chief, or company president at the head of the table, but keep in mind men at this level are usually administrators. They are probably concerned only with broad film concepts which are to be worked into the production. If they are wise they will have designated a man as their spokesman, someone to follow through on this particular project. This is the "key man", a person technically qualified, and familiar with the organization's many operations.

Then again, it is not always as clear-cut as this. Frequently you will find yourself working with a large committee, and this can end up in confusion. Somewhere during your discussion with the committee you will have to pick out the "key" men or women who are experts in their fields. A well pointed question to these people will often reveal them. Attempt to establish a strong contact with these members, for they will be important when decisions have to be made.

THINK AHEAD! Come to the conference loaded with ideas. . . . you may need them. Remember, the sponsor may be looking for suggestions and you may have to take the initiative during the conference, but try to hold off on your suggestions until the right time in the discussion. What is the right time? First, when the sponsor directly asks your opinion on the subject. Again, when the discussion falters or comes to a standstill, and finally, should two factions in the meeting discuss and discuss a point until it's impossible for them to reach agreement. Here you may divert the stalemated conversation with your ideas. Watch for these three openings. There are many others.

Generally it is wise to open the discussion with a simple introduction of the job ahead, the fact that you are there to learn more of the sponsor's problem. Forewarn him that he should not expect a film to completely solve his problem. Other audio-visual materials may have to be prepared in support of the film, and even a well executed educational package will be effective only if intelligently used and carefully integrated with other measures taken to correct the problem. To put your finger on the part of the problem which a film will possibly solve is requisite and should be determined in the conference with the sponsor. One this point is clearly made to the conference members, sit back and listen to the sponsor's thinking on his problem.

Only after he's finished and you have a clearer picture of how he thinks, should you begin your battery of questions. Questions may be turned about and presented as suggestions from time to time. In this way you begin to compel the client to think along with you. . . . Some of the questions you may ask? Here are a few.

1. What steps have been taken in the past to correct the problem?
2. What new measures do you propose to take towards solving the problem?
3. How do you feel an educational film will fit into the new corrective measures you have proposed?
4. Who is your audience?
5. Is it a "free" or a "controlled" group?

6. How much does the audience know about the problem?

7. What does the audience (to the client's knowledge) feel about the point at issue?

8. What is the client's attitude towards the audience?

9. How much technology is essential in presenting and solving the problem?

10. Is there a deadline for solving the problem? If so, will the film have ample time to work at the problem before time runs out?

11. Besides the main purpose or super-objective of the film (as we have come to agreement on) are there any other objectives?

The CENTRAL IDEA for the film? Will the sponsor take up a discussion of idea today, or is it wise to suggest a follow-up conference at some later date? The latter would serve to give you an opportunity to look over the situations alone and tune in your thinking with that of the sponsor. During a first conference, all too often you will find him most anxious to tell you how to make the picture. People who happen to know just a little bit about film making frequently become "experts." In a firm courteous manner remind him that just as he has the business of turning out a better product or offering a greater service, so you, as a writer and director are in the business of making an effective motion picture for his organization.

Once you begin a discussion of the film idea, stick with it until a thorough exchange of ideas has taken place. You should direct this discussion and insist that the client and all concerned members of his party agree on a PRIMARY PURPOSE, a TARGET AUDIENCE, and perhaps a suggested APPROACH, although normally that would be developed, after further research, in your Story Outline. Also, out of this conference should come the assignment of a single individual (this is preferable) or a small committee to serve as liaison between you and the client. This person or committee could possibly be your technical consultant.

Printed Materials

The conference is the "jump-off point" of your research. While in conference arrange for as much background material as possible, Graphs, newsclips, research papers, magazine articles, photos, technical data, or film scripts from other productions touching on the subject will all contribute to your arriving at a deeper understanding of the sponsor's filmic needs and will help you round out your story outline and shooting script.

Field Trips

On-the-spot observation of your subject is most rewarding. Whether it be a technical process, a management problem, or a service problem you should see the people and the equipment involved in the problem. It is in this phase of research where you will see if you have the makings of a truly visual teaching device. This inspection will help you determine whether the film can be shot on location or whether it will be necessary to synthesize a location.

Photography

Always take a still camera (35mm or 2 1/4 x 2 1/4) on the field trip. Shoot plenty of stills of the location, people at work, and equipment. Even though you may not have a full set of lenses for close-up shots you can always crop the medium shots down to desired close-ups. Besides serving as reference material, these photos will be invaluable in building up the storyboard.

Sketches

A pencil and sketch pad is always a handy thing to carry on your research trip. It helps to make out a ground plan of your key locations and thumbnail drawings of out-of-the-ordinary subjects or detail studies of your subject.

Other Films

If possible, locate several films which have been made on the same subject or related subjects. Analyse them and discuss them with your production associates. Find out where and why they may have fallen short of their purpose. Did the film actually have a clear cut purpose? How can you, (within your budget and production limitations) come up with a more effective treatment of the subject?

The Idea

A script-writer needs ideas! If he cannot come up with ideas, he sould have some way of finding them. Where do they come from?

1. Self Experience

Experience is the greatest source of ideas. A writer goes out into the village and lives for a period of say two or three months with the village people. Here many of the people's folkways, mores, customs become reality to him. He becomes more aware of their problems and their attitudes toward the problem. Then again, a man takes a trip to the moon. This is self experience, experience at first hand, the most valuable kind. The important thing to keep in mind as a writer is that you must share this experience with others through your film story.

2. Related Experiences

But self experiences are limiting. We all can have but a human's share of these experiences in our lifetime. The next best thing and sometimes the most fortunate, is the related experiences of some other person. These related experiences provide the writer with endless story ideas. For example, the space astronaut, Sheppard, while having the self experience of being shot off in a space capsule, possibly could not relate his experiences as clearly in words or pictures as an experienced script writer who has the opportunity of interviewing him. This is the task of a writer, to translate through film the experiences of others.

3. Imagined Self Experiences

What would have happened had I been an engineer instead of a writer or a film director? Perhaps I would be helping to design a cement plant like the one at Moon Kyong or following through on the construction of an earth dam like the one at Yesun. What would I be doing if I were given the job of someone else? Imagined self experiences offer the writer another great outlet for ideas. He still has enough of himself mixed into a synthetic situation to write his story in a highly believable manner.

4. Imagined Experience of Someone Else

In any type of writing, film scripts or otherwise, in order to capture another person's feelings and understand his reactions, frequently a writer imagines himself as that person. What would I do if I were in someone else's shoes? How would I feel and react in a space capsule shot into orbit about the earth? How would I feel and react as a Bureau Chief when one of my most respected Section Chiefs, without any warning, announces his resignation? These are questions he asks himself. Another important outlet for ideas, the imagined experience of another person, since the day of early man, either written or spoken, has provided us with our most exciting literature and drama. This generally applies to the film as well.

5. Ideas by Assignment

As a script-writer you may be given a very specific outline of a story your sponsor desires to have put on film. This dictation of a story idea limits you as a writer and frequently the finished film falls short as a successful training or motivational piece, but undeniably assigned ideas represent one of the writers' most widely used sources. In many cases the sponsor will give a well established writer a piece of equipment, a painting, or a photograph as an idea source. From these he is expected to come up with an imaginative script. Many magazine editors, for example, will send a piece of "cover page" artwork to their more experienced writers requesting a story written around the illustration.

6. Adaptations

Adaptations, thoughtfully worked out, can result in highly effective scripts. The important thing to keep in mind is not to force your subject into an unrealistic setting. Carefully select a story, a play, another film or a technical report that will suit your subject.

Some outstanding adaptations include: The documentary film script, Fight for Life, from Paul de Krief's Novel of the same title. Eugene O'Neill's Mourning Becomes Electra, a drama adapted from Sophocles' Electra, and finally made into a motion picture by Hollywood; Nanook of the North, a documentary made several years ago by Robert Flaherty, apparently inspired the more recent feature, The Savage Innocents, with Anthony Quinn and Yoko Tami; or a surgeon's step-by-step report of a successful kidney transplant to the Medical Association would offer the scriptwriter a foundation for a training film covering the complicated operation.

Technical reports such as the one just mentioned are highly important idea sources for the educational film. They offer us facts and figures, and procedures. Facts and figures, and procedures can often be dramatic in themselves and it should not be too difficult to weave these facts and figures into a synthesized dramatic situation. Film reports can be made more interesting when supported by still photos, news clippings and animation.

7. Set up a "Morgue"

Every writer, director, and art director should develop his own collection of research materials. This collection is commonly known as a "morgue." Newspaper and magazine clippings, books, photos, film clips, slides, models, recordings, etc., all make invaluable reference materials. You'll find they help you come through with a good idea time and time again. Set up a simple but useful filing system. File your materials according to subject matter, and if you're really ambitious, a cross filing-system will help.

8. Your Idea Companion

Keep a notebook handy where ever you go. This is your idea companion. Jot down interesting experiences. Try to relate your notes to a film you are currently working on, or a film you may be making in the future. Don't neglect little "everyday" incidents, for they will sometimes provide you with some interesting "business" you will need to give your film story depth. Details are important in both the educational and the feature film.

Central Theme

Out of the many ideas you have discussed, your task is now to select a strong central theme or story line. This central theme you will use to guide your film story through its many minor conflicts, technical details, and the motivational devices. It is highly probable that the central theme may show up as the major conflict, or it may be as simple as a revelation of scientific facts.

Write down your theme in a short paragraph, a sentence, or a phrase. Sometimes it can be caught in a single word, while other writers visualize a theme through the use of symbols. Use what works best for you.

Let's stry to isolate a few central themes from some of the films we have already produced here, or from those that are in the process of being produced.

(1) SUPERVISOR AS LEADER, PART 1

A. section chief in a government office, reacting to an argument with his wife, takes it out on his employees.

(2) THE DYKE

Disaster, a small impoveerished village is struck by a flood. The Ri Chief, through determination and sacrifice, saves the village and welds the community into an effective working unit.

(3) SCIENTIFIC TEACHING METHODS

Systematic research by a girl's high school class, under the guidance of a liberal teacher, reveals the causes of many of their perennial stomach ailments.

(4) POLICE PUBLIC RELATIONS

Lasting respect of your fellow man is earned by deeds, not by mere position of authority.

(5) PREVENTION AND CURE OF TB

Fears and taboos are man's biggest enemy in controlling widespread tuberculosis here in Korea.

These educational film central themes differ somewhat from those of the feature film story. In the feature film, characterization plays a predominate role. In the educational film, characterization, for the most part, is relatively insignificant. It is the development of characters, their actions and reactions to each other that form the feature plot.

Involvement of the human element immediately complicates the central theme and the greater the interplay of the human elements, the more the emotional aspects enter into your basic plot. Mr. Polti has listed some thirty-six basic plots gleaned from the works of writers down through the centuries. Many educational film plots may fall under any one of these. Here they are, with examples drawn from the literature and legends of the orient.

1. Deliverance - final part of "Spring Fragrance"

"Chun-hyang" was imprisoned and tortured by the district governor who wanted her but was rejected stubbornly. She was going to be executed when her betrothed lover Lee Mong-yong came to her rescue from Seoul with the rank of "Amhang-Eusa" (Secret Inspector sent by the King).

2. Disaster - "Imjin-oenan"

It was a national disaster we suffered during the reign of King Sun-jo, Rhee Dynasty. A forceful Japanese Army invaded Korea and plundered, destroyed, murdered, raped, and committed every conceivable crime for some months But on the occasion of their top general's death, they retreated. They won on land but lost at sea, where the famous admiral, Lee, Soon-sin destroyed most of the enemy's battle ships as they retreated.

3. Enmity of Kinsman - "Hung-bu-jon"

Hung-bu was a kind, honest, but poor man, while his elder brother, Nol-bu was a dirty-minded man and had some fortune. It is the story of mistreatment after mistreatment given to poor Hung-bu by his greedy brother. But at last the day came when Hung-bu made a considerable fortune himself by fixing a swallow's broken leg.

4. Murdering Adultery - "Hanyo, a Maid"

   A half-witted and little insane maid induces her master into adultery on a rainy day while the mistress is away. The illegal contact goes on until the maid kills the family members one by one, out of sheer jealousy, by mixing rat poison in the food and drinking water.

5. Self-Sacrificing for an Ideal - "Pack-i and Sukjae"

   It is a classic Chinese story of the loyal brothers, Paek-i and Sukjae, who lived during the reign of King Mu, Chu Dynasty. They were opposed to the new king Mu when he took the throne by force instead of peaceful succession and they declared they would not live on the king's land and refused to live on the food which grew on the king's land. They secluded themselves deep in the mountains, where they lived on grass until they died.

6. Self-Sacrificing for Kindred - "Simchong-jon"

   Simchong was a dutiful daughter of a blind man, Simbong-sa. One day he was told by a monk that he would be able to open his eyes again if he could dedicate 100 bags of rice to the temple. To obtain the 100 bags of rice Simchong sold herself to merchants who threw her into the sea, Indang-su, as a sacrifice to the sea god. She was revived at the dragon palace and was sent to the land again, where she married the king. In the last part of the story, when the father and daughter were reunited at the palace, the father opened his blind eyes miraculously.

7. Revolt - "Tong-hak nan"

   It was near the end of the Rhee dynasty when the members of the Tong-hak Party, a religious group, led by Jhon Bong-jun and the farmers in Chulra province, revolted against the government because they could bear no more the tyrannical oppression and the exploitation and the miserable living conditions under which they suffered. In the beginning it seemed a matter of days for the rebels to take over the government as they conquered one government post after another. But, they were doomed when the government brought the Chinese and Japanese troops into Korea to quell them.

8. Crimes of Love - "Evil Flower"

A botanist brought home a flower that grew on the grave of his ex-love, whom he had killed for some reason. At midnight to his great joy and surprise she emerges from the flower and soon they are tossed into the cauldron of passion until the day breaks. But, to continue this heavenly enjoyment they have to nourish the flower which lives on blood of human beings. He kills one man after another to obtain the blood to sustain the love.

9. Recovery of a Lost One - "Kanoon-bom, Onoon-bom the spring gone and the spring coming"

She was taken away by other refugees by mistake while her mother was helplessly seeking and crying for her. This took place in the turmoil of withdrawal from Seoul during the Korean War. Thus separated, the mother and her only daughter seek each other for more than ten years. The reunion occurs by chance at the broadcasting station where the daughter was the top contestant in a singing contest and the mother was an invited guest on the occasion.

10. Falling Prey to Cruelty or Misfortune - "Emilleh Bell"

A monk begged alms at the gate, and the mother told him she had nothing, but she would give him her daughter if he wanted. This, of course, she did not mean at all. The temple to which the monk belonged was going to make a mammoth gong, and it was said that to burn a baby in the melted iron for the bell would make the tone better. The monk was so persistent in his request for the baby that the mother could not but keep the promise she had made him. As a result, a fine gong was built, but it sounded "Emilleh, Emilleh," which means, "I was sacrificed because of my mother, because of my mother."

11. Rivalry of Superior and Inferior - "Hong-kil-dong-jon (A Korean folk story)

Hong-kil-dong was born between a "Yang-bang" (aristocrat) and a maid servant. He was so handsome, strong, and talented that the legal wife of his father, out of jealousy, tried in vain to kill him. He was forced to leave home and became the head of thieves in defiance of the ruling class, Yang-bang. He punished the arrogant and tyrannical Yang-bang and robbed them of their property, which he distributed among the poor and oppressed common people. Accordingly he became the symbol of hatred and terror among the Yang-bang class, but a hero and saver for the common people.

12. Adultery - "The Love of an Idiot" (A novel by Tanizaki, Japanese)

A college boy who studies in Tokyo away from his rich parents in the country, one day picks up a gawky, 16 year old country girl and makes her his maid. One or two years later she becomes very attractive to the extent he cannot resist the desire to possess her physically, resulting in their clandestine marriage. To make her more socially acceptable, he introduces her to a number of college boys with whom she not only makes friendly relationships, but also experiences sexual contacts with most of them. He is, of course, aware of this, but whenever he complains she threatens to leave him. Nothing can be done by him who loves her so much that he cannot, he feels, live without her.

13. The Enigna - "Lady White Snake" (Old Chinese folk tale)

The boy became so weak and pale that it seemed there was no vigor left at all in his body, but he still kept the mysterious practice of sneaking out toward the evening to a place where he spent many consuming nights with a lovely girl he had met by the roadside on a rainy day. His parents were worried and consulted an eminent Buddhist monk who told them the boy was possessed by an evil spirit, a white snake. After that he was kept in the temple and forbidden to go out. One day, as the monk predicted, the girl finally appeared at the temple, but by that time the boy was protected inside an enormous and heavy gong. Soon her beseeching and pathetic voice calling him was mingled with the grave voice of the monk as he chanted a spell. Suddenly, she changed into a large white snake and diminished in size gradually as the spell-chanting went on, until it became so small that the monk could pick it up with a pair of chop sticks and buried it deep in the earth.

14. Necessity of Sacrificing Loved Ones - "Hyodong-Wanja Wa Nacknang-Konju"

Prince Hyodong of Koryo infiltrated deep into the enemy country, Nacknang, with the mission of destroying the Nacknang's self-warning drum. During his furtive activities he became acquainted with the princess of Nacknang, and soon they fell in love with each other. With full knowledge of sacrificing her, he persuaded her to destroy the drum by her own hand, because only the royal family was accessible to the drum. He succeeded in conquering the enemy at the price of sacrificing his only love.

15. An Enemy Loved - "Aono Domong"

Zenkai was an ex-samurai who killed a man in a duel. The son of the killed man toured all around the country for many years in an effort to avenge his father. In the meantime, to do penance, Zenkai became a Buddhist monk and began to make a tunnel for travellers on a steep mountain side where many casualties had been tolled because of the dangerous mountain pass. It had been almost two years since Zenkai began the tunnel, when the son of the killed man found him at his working place. With matted hair, in rags and tatters, and with bleeding finger tips, he was digging the tunnel by himself and did not notice the man's approach. For some time the man watched him unseen, and gradually sympathy took the place of hatred in the man's mind. Instead of killing him, the man helped Zenkai complete the tunnel, which is the largest tunnel ever constructed by bare human hands.

16. Ambition - "Kim Jung-ho"

There was not an authentic Korean map at the beginning of the Rhee dynasty. Kim Jung-ho, as a little boy, wondered what there was beyond the mountains. One day he left his home and travelled along the country roads for years, during which time an ambition formed in his mind, that is, he wanted to make a complete Korean map. Thus the long and life-consuming travel began. He climbed many mountains, crossed rivers and dreary woodlands, and trod thousands of miles of lonely country roads. The difficulties he suffered, the superhuman efforts he made to achieve his ambition is indicated by the fact that he climbed three times to the top of Mountain Back-doo, the highest in Korea. As a result, he made the famous Korean map, Dong-Kuck-Yue-Chi-Soonramdo.

17. Conflict with God - "Obal-tan, a Misfired Bullet"

His ambitious younger brother, a retired army sergeant, tries hard to get a job, to no avail, and becomes a bank thief. His tender-minded sister is anxious to help him support the family but becomes a whore for the foreigners. He himself suffers from a nagging toothache, but cannot go to a dentist without money. Oh meager income as a clerk he has a large family to support. Including his insane mother. He thinks human beings are made by some mistake, and they wander along the surface of the earth aimlessly, like a misfired bullet. Thus, he denies that God has created human beings for some purpose.

18 Involuntary Crimes of Love

19. Slaying of a Kinsman Unrecognized - "Oedipus" (Classical Greek)

Son of Laius and Jocasta, King and Queen of Thebes, because of an oracle foretelling that he would kill his father and marry his mother, was given at birth to a herdsman to be disposed of. His life is spared and eventually he is adopted by the king of Corinth. When fully grown he leaves Corinth and the oracle's prediction comes to pass He kills his father in battle and thereafter marries his mother. Both of the disgusting crimes were committed because they did not know each other!s identity.

20. Discovery of the Dishonor of a Loved One

A middle aged Chinese couple went by a widow who was kneeling and weeping and fanning the recent grave of her husband. When they asked the reason for the fanning, she said that she made a promise with her husband at the moment he died that she would not marry another man before the sand of his grave was dry. Back at home the husband praised the widow saying that she was faithful enough to keep, however short the period might be, the promise made with her husband who had died. To this, the wife cursed the unfaithfulness of the widow and swore that she would not remarry even if she became a widow. The husband made up his mind secretly to test his wife's faithfulness. He was a famous magician. He died suddenly right after the supper that night. The wife's grief was beyond description, and while she was crying and weeping, a visitor came to the front door. He called himself one of her husband's friends and was so handsome that she took a liking to him at the first sight. Affairs between the two developed very fast and by midnight they made love to each other. At that very moment the coffin beside them broke open and the husband came out, not as a corpse but as a live man and the stranger disappeared. The man accused his wife vehemently of her unfaithfulness. With overwhelming emotion of shame she killed herself with a knife. Seeing his wife's death, he realized with unsurmountable remorse how cruel his test was.

21. Obstacles to Love - "Chilsuck" (Korean legendary)

Kyon-woo (Herdsman Star) and Jik-nyo (Spinning Star) were so in love they neglected their duties. This angered the King of Heaven who separated them - one on each side of the Milky Way - and allowed them to meet once a year on Chilsuck (the 7th day of the 7th month by the lunar calendar). In the evening of Chilsuck, all the magpies and crows build a bridge across the heavenly river for the lovers who missed each other through the year and have to be separated again by dawn. We have two rains this day: one is the happy tear of the reunion, and the other at the heart-rending cry of their departure.

22. Crime Pursued by Vengeance - "Yun-san-gun"

Yun-san-gun, the notorious king of the Rhee dynasty, killed a great number of scholars in vengeance for his mother who was condemned to death by his father, the King, because she was vicious enough to scratch and leave a scar on the King's face. This massacre, called "Sawha", of the scholars who allegedly helped his father to decide to get rid of his mother, was touched off when he saw the blood-stained clothes of his mother and he became aware of her death. There were no crimes or vicious and cruel things left undone by him during his ten years reign until the hideous end of his fanatic career.

23 Rivalry of Kinsmen - "Dai-won-gun and Min-bi"

Dai-won-gun selected Miss Min as the wife of his son, Kojhon, the next to the last king of the Rhee Dynasty, because she had no immediate relatives who might form a powerful clan and some day hold sway over the country. His original plan proved a complete failure when some remote relatives of Min-bi began to poke their noses into political affairs. Mins gathered around Min-bi and developed a great political influence. In the conflict for power between the father and daughter-in-law they employed every imaginable means to defeat the other - slander, various conspiracies, and even assassination. They fought this bloody fight until both of them were ruined; the father sent to China forcibly by the Chinese, and the daughter assassinated by the Japanese.

24 Vengence Taken for Kindred upon Kindred - "Yun-san-gun" (See number 22)

Yun-san-gun killed his step-mother together with many scholars in vengeance for his real mother. The step-mother was blamed as the central figure in the murdering conspiracy.

25 Remorse

26 Erroneous Judgement - "Yun-hi"

Yun-hi was an honest young traveller. Once in an inn he was accused of stealing a precious stone that was the treasure of the landlord. The innkeeper threateningly demanded he return the stolen stone, but he was very quiet and said he wouldn't answer until the next morning. As a result he was bound to a pole with rope and spent the night in the cold. The landlord was very sure that Yun-hi was the thief until he found the precious stone in the newly excreted dung of a goose next morning. Yun-hi witnessed the goose swallow the precious stone, but he did not want the landlord to kill the bird in his anxiety to seek the stone. Now shamed and suffering from great remorse, the landlord could hardly find any words of apology.

27. Madness - "The Evil Flower" (See #8)

In his pursuit of a weird love, a botanist acts like madness itself to obtain human blood and kills one man after another.

28. Fatal Imprudence - "Emilleh Bell" (See # 10)

Because of the thoughtless slip of a few words on the part of the mother, the girl was sent to her death in the molten iron for a bell. When the bell was completed it sounded "Emilleh, emilleh, emilleh".... accusing the mother's fatal imprudence eternally.

29. Pursuit - "Muyung-tap, The Shadowless Tower"

Asanyo waited anxiously, day in and day out for the return of her dear, dear husband. Several years had passed since his leaving home, and she could bear no more the torturning emotion of longing for her husband. One day she embarked on the long journey from Back-jai to the capitol city of Sil-ra, Kyong-ju, where her dear husband, Asadai was engaged in the construction of the famous Muyung-tap, the shadowless tower of Bulkook-sa temple. The sweet dream of reunion, for which she had endangered her life to venture the rough travel, was broken to pieces when she was coldly rejected at the gate of Bulkuk-sa temple, because no woman was allowed to go into the precinct She walked aimlessly around and around the temple until she fell to the ground exhausted. There she dreamed a dream in which an old man appeared and told her to go the Yungchi shadow pond a mile away from the temple. She did so, and on the calm surface of the pond she saw the reflection of the Shadowless Tower and the dear image of her husband

Out of joy and with a cry of affection, she jumped into the pond to reach the image and was drowned. A moment later the calmness of the pond returned as if nothing had happened.

30. Mistaken Jealousy - "Koongyae and Wan-kun"

Koongyae was the most powerful general among others and occupied the great part of northern Korea at the end of the Silla Dynasty. His face, with only one eye, was very ugly. He was very wild and rash in his behavior, which resulted in the loss of his men's confidence in him. He constantly suspected the faithfulness of his wife, as well as that of his men. One day he was testing, in a most thoughtless manner, the loyalty of his general, Wan-kun(later the founder of the Korea Dynasty.) Kungyae's faithful wife interrupted him to say that Wan-kun was the most faithful man he had. His suspicion was strengthened, not for his general's loyalty as much as for his wife's constancy, because Wan-kun was a renowned and handsome general. With one swish of his sword he separated the head and body of his truly faithful wife. Wan-kun, meanwhile, was wise and fast enough to flee from the scene.

31. Daring Enterprise - "At the Dawn" (Motion Picture)

A group of four men and one woman had hardly crossed the Manchurian border into Korean territory, when they were detected by the Japanese MPs. They were members of the Korean Independence Movement with a mission to destroy the Japanese arsenal in Siniju, north Korea. However, they managed to gather around the arsenal and succeeded in exploding it. All the men werekilled in the action and the woman was the only person who survived the adventure and could tell the story to the peopleat the dawn of the Korean liberation.

32. All Sacrificed for a Passion - "Muyung-tap" (See #29)

During the sixteen years of the construction period, the builder, Asadal, the husband of Asanyo, slept where he fell exhausted at work. Meals were onlya distraction and time-consuming necessity that kept him from his work.

No one told him of the tragic end of his wife for fear of disturbing his work until he completed the Muyung-tap to which he had devoted all his young days and sacrificed everything he had, including his beloved wife. When he was told of her death his grief was beyond description.

33. Abduction -

Korea was invaded several times by the Mongolians (During the Koreo Dynasty.) Finally the Mongolians decided to kidnap the crown prince of Korea and take him with them to Mongolia to secure their sovereignty over the occupied country. This practice of holding the many crown princes was continued until the Koreo dynasty was overthrown by the Rhee dynasty.

34. Obtaining - "Archer's Son-in-Law" (Folk Tale)

Once there was a rich man in Seoul who, being a famous archer himself, had sought the greatest bowman in the country for the husband of his only daughter. Many ambitious young archers applied but no one had ever been satisfactory. A bachelor in the country heard of this rumor. He was a poor but very witty man. He bought a number of sparrows and gouged out the right eye of each bird. Several days later the people in Seoul could hear the strange hailing of the bird-seller, "Buy sparrows hit in the right eye, buy the birds." Of course the rich man was among the first to hear the strange hawking. Seeing the birds the young man carried, he was startled at the sight of the birds that indicated the marksmanship of the bachelor. As soon as the bargain for the birds was settled, the young man started to go nonchalantly as if he had known nothing about the beautiful daughter offered for the finest bow-man. When the rich man hurriedly offered his daughter in marriage, the bachelor pretended to be surprised and said it was unthinkable for a poor man like himself. The stronger one man denied the acceptibility, the more persistant the other became. Finally the young man accepted the offer saying, "Let my foolish will yield to your will that must be wise." The rumor of the marriage was spread all over the country and distinguished persons and famous archers flocked to the house to see the wonderful archer. With bow and arrow he stood amidst the guests to display his superhuman feat, aiming at nothing in the air. He never released his arrow for hours until one of the impatient guests struck his right elbow angrily. The arrow flew off the string and, by sheer luck, hit the leg of a swan that happened to fly past. The swan glided down in spirals. He blamed the guest vehemently but for whom he could have hit the right eye of the swan neatly. He broke the bow into halves and vowed he would never draw a bow again in view of the disgrace he suffered in the presence of so many noble guests.

35. Supplication - "Buddha and an Old Widow"

One day Buddha and his disciples passed by an old widow who cried sadly over the corpse of her only son. She recognized Buddha immediately and with beseeching eyes begged the revival of her son. Standing before the entreating mother, Buddha found that there could be no consolation to calm her down. He promised her to make her son alive again on the condition that she should bring fire from a house where no family members had died in the past. With joy she jumped to her feet and ran from house to house to obtain the fire, but she realized before going to the last house of the village that there could be no family in which no man had ever died in the past. The enthusiastic and heart-rending pleading of the mother and even the holy authority of Buddha could not change the law of death.

36. Loss of loved ones - "The Couple in a Cottage"(Folk Tale)

.... Finally she spotted the place and saw what had happened to her dear husband. Under the flickering light of the torches the tiger glared at her, stopping the motion of tearing the breast of her dead husband who lay under the beast's paw. In desperation, brandishing the torch, she dashed to the tiger and scared it away a few yards. Then she managed to carry the corpse and lay it in the barn of their house at the top of a mountain where no neighboring house could be seen within a few miles. To seek the herb, "San-sum", they had lived together in such a dreary place where they could not know the meaning of living but for the deep conjugal affection they shared for so many years. Knowing the tiger's vindictive nature, she waited with an axe in her hand for it to come to the narrow door inside the barn where the corpse was laid. Next morning the village people at the foot of the mountain saw a great column of smoke rising from the site of the cottage. When they rushed to the place, they could see the husband and wife lying side by side on a flaming pyre. Beside the barn was the huge tiger chopped to shreds. There was nothing the villagers could do now that the woman had burned herself by the side of her beloved husband. With tears in their eyes they sadly returned homeward.

As mentioned earlier some writers find it easier to use a symbol to represent their central theme. This can be a pattern of words or it can be graphic.

By Words

I can see two mountains. One, a Big Mountain - a great mountain; the other a Little Mountain - unimpressive. Soon the mists come in from the sea and the Big Mountain is lost to the eyes of the dwellers below in the valley. The Little Mountain still can be seen below the mist line. Day after day the Little Mountain is shared by the people in the valley. It becomes, in a word, a part of those in the valley below. Then one day the mist suddenly clears from the Big Mountain. The valley dwellers are frightened. The Big Mountain is an intruder, but the Little Mountain has become their friend.

Now let's give these inanimate mountains a personality. Two men, Kim and Yuen are both rice dealers in a city in the south. Kim runs a big store. He hires many people. Down the street Yuen also runs a store but it is a modest one. All through the year Kim's store grows.... he takes frequent trips to Pusan and before long he is in the fertilizer business too---- He asks a high price for his rice and gets it too. There is talk that Kim also has connections in the city of Seoul....and that he may not be on the level in his dealings.... but this only hearsay.... The people do not understand how he grows so fast in his business. Down the street, Yuen makes some progress too. His rice sales go up but he stays within the government quotas and asks a fair price. Soon election time comes near and local candidates begin their campaigns. Kim and Yuen become candidates for Assemblyman. Kim, impressive business man that he is, talks of big things and his influence in the capital city. To his local people he has become a different man, one they no longer fully understand.

Yuen, on the other hand, talks their talk. His dealings with them have been in the open. This man they somehow understand more easily than Kim. Yuen becomes their choice for Assemblyman.

In this example we can see how the writer may well have visualized the two men as Big and Little Mountains. A transformation, a shadow, a mist passes over one man, Kim, the Big Mountain. He changes into an unrecognizable personage to the local people. On the other hand, Yuen, the Little Mountain, remains stable and unchanged.

CHAPTER IV

PROSPECTUS AND CONTENT OUTLINE

The Film PROSPECTUS is a comprehensive outline of a film project envisioned by the film maker and proposed to a prospective sponsor for his review and acceptance.

Included in the PROSPECTUS is a statement of the film's PURPOSE, the AUDIENCE, a suggested APPROACH, the STORY, (Story Outline) a rundown of SPECIAL PRODUCTION PROBLEMS, A REALISTIC ESTIMATE OF PRODUCTION TIME, and last but by no means least, the COST OF PRODUCTION. Let's discuss these items one by one.

What is the film to do? Is it essentially to be motivational, demonstrative, informational, or a combination of all three? The PURPOSE has to be established back in the research stages, preferably at the first or second conference with the sponsor. This should be stated as simply as possible and in a language familiar to the sponsor. A typical statement of PURPOSE would read like this for a movie entitled, THE PREVENTION AND CURE OF TUBERCULOSIS: "This film aims to impress on the general public the fact that tuberculosis is a curable disease IF detected in its early stages and IF the proper treatment procedures advanced in the film are faithfully followed."

A drama performed without an audience becomes merely literature. . . . and the film without an audience is nothing. As we discussed in Chapter III, Research, a film can only contribute in part to the solution of the sponsor's problem. In most cases only a portion of the people we'd like to reach can or will be reached by a film. Therefore we must carefully select the Target Audience we're aiming to reach. THE PREVENTION AND CURE OF TUBERCULOSIS film is directed to the following AUDIENCE: Primary and high school age children, especially the 12 to 18 year-olds, will make up our main audience. Some health clinics may use the film for special group meetings. A limited audience may be reached through the film's use on television.

In the APROACH, we outline the film's length, its physical properties (black and white or color), the kind of music, sound effects, animation, special effects, dialogue and narration recommended to do the job. A paragraph, usually devoted to a very brief resume of the film's story, clarifies the writer's central theme for the sponsor. In the Tuberculosis film project the APPROACH reads as follows:

Approach: "Two reels, black and white 16 mm film with music background. The story is to be carried by voice-over narration, with a minimum of lip-synch dialogue used at focal points throughout the movie.

This is the story of Sook-hi, a third-year student in a girls' high school, who suffers from tuberculosis contracted from her ailing mother. She conquers the disease at home through her faithful observance of the advice given by her doctor, and is finally able to go back to school. The mother, less fortunate than her daughter, has to have lung surgery performed to save her life. It shows preventative measures and cures for the disease through scenes of Sook-hi's school life, home treatment, and her mother's hospitalization. Special emphasis is placed on home treatment procedures."

The STORY (story outline) makes up what we might call "the heart" of our PROSPECTUS. There are several ways we may present the STORY idea and it remains up to the discretion of the writer to choose the form or forms he finds most satisfactory. First of all he may resort to the familiar FORMAL OUTLINE which is a real aid in organizing materials in a logical story pattern. Many of you have expressed an interest in its form, so here it is:

SAMPLE

SUPERVISOR AS A LEADER (PART II)

1. Introduction

    A. Film Titles

        1. ROK/US cooperation mark
        2. Presented by NOTI

3. Produced by BPI
4. Supervisor as a Leader, Part II

B. Narrator tells audience

1. This is second film in a series
2. Sentences written on blackboard will be dramatized scenes of working situations

II. Main body

A. "Stand Up for Your Men"

1. Narrator's introduction
2. Argument

    a. Shipping Chief wants driver to overload truck
    b. Driver refuses
    c. Consultation with Transportation Chief
        1) To Shipping Chief
        2) To Driver

3. Alone with Shipping Chief, Transportation Chief tells him that

    a. There are as many difficulties in the transportation business as in shipping
    b. No overloading is permitted under any circumstances
    c. Truck damage, accident, or loss of life might result from overloading
    d. Two trucks should be used if necessary

4. Narrator summarizes

B. "Give Credit for Ideas and Show Appreciation for Accomplishments of Your Men"

1. Etc. Etc.
    a.
    b.

2
    a.
    b.

C. "Take Responsibility for Your Work. Do Not Pass the Buck!"

1. Etc.

2. Etc.

D. "Plan Ahead and Train Your Men Constantly!"

III. Conclusion - Narrator shows repeat of blackboard titles

A. "Stand Up for Your Men!"
B. "Give Credit for Ideas and Show Appreciation!"
C. "Take Responsibility for Your Work."
D. "Plan Ahead and Train Your Men Constantly."

* * *

Still other writers may prefer a story form as simple as the SYNOPSIS, which is an abbreviated narrative outlining the development of important characters caught in a situation. Conflict is touched upon and a resolution or conclusion arrived at. This writing form is for quick reading. Often, busy producers can be introduced to your film ideas by this form. Frequently writers insist on beginning their story with a synopsis. Motion picture terminology is held to a minimum.

SAMPLE

PREVENTATIVE MAINTENANCE OF TRUCKS

In the opening sequence, the driver, Mr. Paak, is driving his truck away from a work situation. It is apparent that he is having trouble with the operation of his truck. The engine is missing, and he is having difficulty in shifting gears. As he gets the vehicle moving he approaches an intersection. The light changes to red and pedestrians start across the street. He tries to put his brakes on but they won't stop the truck. He pumps the pedal continuously and finally in desperation pulls the hand brake. The truck comes to a stop a few inches from the people in the cross walk, and Paak slumps over the wheel exhausted.

In the narration, Paak tells the audience that he thought he was a good driver, that he'd never had an accident, but that his truck had failed him several times lately, and his good record was in danger of being broken. He concludes with, "I decided to talk about it with my supervisor."

In the supervisor's office, Paak is seen talking with the supervisor. The narration explains that the supervisor thinks the near accidents are Paak's fault. It is not enough just to drive the truck, he explains, you must take care of it as well. The supervisor takes a check list and work order form out of his desk, and begins to explain the maintenance procedure, as the film dissolves to a picture of an operator engaged in his maintenance routine. The narrator continues over a sequence showing the proper maintenance procedure, and dissolves once or twice back to the office as the supervisor explains the importance of maintenance. At the end of the maintenance procedure there is again a dissolve to the supervisor's office and they are just finishing. The supervisor hands Paak the check list and work order sheet, and walks with him to the door. As Paak walks away he says, "I was determined to try to give my truck, and myself, an even break."

In the last sequence Paak is driving his truck in a situation similar to that in the first scene. As he pulls smoothly to a stop at the corner and watches the people cross, he says in the narration, "I know that a good record as a driver depends on proper maintenance. My record will never be in danger again."

* * *

Another story form that may be used is the TREATMENT, a running narrative, more detailed than the synopsis, that strives to develop the film's characters, their situations and conflicts more thoroughly. It may also incorporate fragments of dialogue to enliven the characters. As in the syopsis all film technical jargon is played down. Here is an example of this form:

S-A-M-P-L-E

THE PREVENTION AND CURE OF TUBERCULOSIS

Sequence 1

Shots in which Sook-hi plays cheerfully on the ground, frolics with her friends along the aisles, and talks to other girls in the classroom, are shown in a montage. A choir of students is practicing. In the center of the choir, Sook-hi is shown singing the solo part. Meanwhile, the teacher in charge of the school hygiene program comes into the scene and tells the music teacher that students of the choir should go out to take x-rays at the mobile x-ray clinic. This scene is intended to give an impression of Sook-hi's outward healthy appearance and shows how the x-rays are taken.

Sequence 2

Several days later in the hygiene classroom, the teacher distributes the slips of the x-ray results to members of each class, stating that those students whose slips bear a notice of Suspected Condition should retake x-rays at a health center for further examination.

Sook-hi picks up her own slip and to her surprise, finds it reads, "Suspected Condition." (Flash back at this point shows skin testing program when Sook-hi was a primary school student at which time she was a positive reactor.) Now deeply disturbed, Sook-hi walks along the corridor aisle.

As a result of the x-ray retakes, several students, including Sook-hi, are found to be infected with the disease and told by the public health nurse that something has to be done immediately.

Sequence 3

Hearing Sook-hi's story, her father refuses to send Sook-hi to a hospital by saying that home remedies will work on her as

v

effectively as on her mother who, in reality, is now suffering from advanced tuberculosis.

Sequence 4

Some days later when the teacher asks her if anything has been done for her disease, she replies she is under treatment, and the teacher accepts the explanation.

Sook-hi sits in the class. She coughs now and again and even lays her head on the desk. Several of her school mates ask if she is not feeling well.

Sequence 5

Some days later she practices singing in the choir as usual. Her health, however, has become so miserable that she coughs up blood and collapses on the floor in the course of her performance. The practice is broken off, and she is carried off in great haste to a hospital by her frightened friends.

Her disease has been neglected to the point where she can no longer deny the fact that she has a serious illness.

Sequence 6

Two days later in a hospital, Sook-hi and her father hear the doctor explain the results of her sputum test and x-rays. The doctor says if she had consulted him after the first x-ray test as suggested by the public health nurse, the disease might have been cured quite easily, but now she can't expect to be cured so easily and must carefully follow the advice given by a doctor. The doctor asks the father if any other members of his family are sick and the father speaks of his wife who has been suffering from a lung disease for a long time.

The doctor advises that the whole family take x-rays as soon as possible to see if anyone else has the disease so it can be kept from spreading among the rest of the family, and if possible to find the source of Sook-hi's infection. Sook-hi is told by the doctor to visit a health center tomorrow. In brief, a scientific method is employed to detect Sook-hi's tuberculosis. She has a sick mother from whom she probably caught the disease, and

Sook-hi's tuberculosis is detected in a fairly early stage, but her health has deteriorated because of her negligence.

Sequence 7

Sook-hi's mother stays at home with the family, using improper home remedies in treatment in an attempt to cure the disease. All family members are sunk in sorrow at the news of Sook-hi's tuberculosis. It is decided that Sook-hi is to go to a modern doctor and receive modern medical care as soon as her application is accepted, instead of using the herb treatment which has proved itself to be ineffective on the mother.

Sequence 8

The next day all members of the family take x-rays. The mother's tuberculosis has advanced too far to be cured at home and she is told to enter a hospital immediately. Other family members have only minimal infection, so they can be easily treated at home. It is decided by the family to send Sook-hi's mother to a tuberculosis hospital immediately. A far advanced case cannot be cured at home and must be hospitalized.

Sequence 9

On the other hand, at the health center, Sook-hi is told that her disease can be treated at home and possibly cured in a comparatively short period of time. The treatment outlined by the doctor consists of the following.

1. Complete rest, both mental and physical
2. Living in an isolated room to prevent possible infection of other members of her family.
3. Sterilization of tableware used by the patient, and burning of sputum.
4. Medication time table strictly observed.
5. Proper ventilation of the room at all times.
6. Plenty of nourishing food

Thus, an explanation of home treatment is made through Sook-hi's treatment.

Sequence 10

In the meantime, Sook-hi's mother has recovered considerably, thanks to a successful chest operation and the scientific medical care she has received. Modern medical knowledge and facilities have helped make her recovery a fast one. By now she is able to enjoy the company of other patients in the recreation room. Little trace of the despair of the past can be seen on her face as she smiles reading a letter from Sook-hi that says she is almost completely recovered, and within a short time will be going back to school.

Sequence 11

A series of shots in montage show Sook-hi in various activities in school of which one is her singing in the choir.

Sequence 12

The doctor who had taken care of Sook-hi has been invited to the class to speak to the students on the subject, "Preventative Measures and Cure of Tuberculosis." He uses Sook-hi as a living example of a girl who has been completely cured and reviews ways of detecting Tuberculosis and step-by-step treatment procedures. Brief mention is also made that the more advanced cases must be sent to a hospital for more intensive treatment. (Emphasis is made on early detection and treatment. Also, at this time, shots are shown of skin testing programs and the use of BCG on all negative reactors, and the BCG should be given to all infants in the first six months of life.)

During this final review basic points of treatment to be made are superimposed over the doctor as he speaks to the audience."

________ . ________

The SCENARIO is a step beyond the Treatment. Here is filmic thinking and filmic writing at its best, especially for the documentary project. Imagination is released through highly descriptive "word images." Breaking away from the conventional narrative form, the writer relies on key words. sentence fragments, and dialogue bits to capture the film's rhythm, its pacing, its mood, and content. Let's read a sequence handled as a Scenario.

S-A-M-P-L-E

"THE WHITE GOAT (Excerpts)

At the chapel's entrance the two boys cautiously move inside....
Genuflex....
The two black sheep edge towards their assigned seats....
Genuflex....
Cross themselves....
And kneel.
In closeup....And pray, two pairs of eyes (Like the Black sheep they are)
Shift and close and pray....
Pray that Father Kim has not seen them enter.

Father Kim has not seen them enter. He is busy with his service ....But,....
The Stern One, Sister Cho,....Yes, she has seen them.
The sisterly eyes of Sister Cho meet with the
Now open eyes of Paik and Chey....
The black sheep....
And again they pray....

The scene
Opens up on the boys all on the floor
Just about to go to sleep.

Shadows from the candle dance on the ceiling above
The heads of the boys....
Shadows from somewhere....
We're not quite sure....
Maybe the flowers in the hallway make the shadows...
Maybe.

Paik and Chey are still awake....
They see the shadows....
"Do you think Father Kim saw us tonight?"

"I don't know.... But Sister Cho did, I know."
"Yeah, I know."

In the distance, a mudang's chant....
Driving away the evil spirits in the night.
And mixed in with this....
The drumming and singing of the kisangs in the village
Below.

"Somebody's dead, hak-song...."
"Yes....and the kisang women of the village sing and play the
drums for the visitors from the big city"
"Unnnh....Good Night...."
"Unnnnh....."

The mudangs drum and pipe away at the evil spirits....
Grotesque shadows dance on the wall....
And deep down into Paik's imagination chamber.
The music of the kisangs tries to break in,
But the spirit dance dominates the boy....
He pulls the bed covers up over his head....
As the scene fades away into the night.

....

The sun is high by now....
"My tummy's empty," protests Chey, "Let's eat!"
Paik agrees this is a good idea....
And this tree's a good place.
Paik runs up the hillside with the goats....
and ties them off.

Returning to a place under the tree,
Paik and Chey open their tin lunch boxes....and
Begin to eat their meager orphan's lunch of fish,
Turnips, rice balls, , and a bit of kimchi....
But someone else is eating too.....
A white goat
Busies himself
On a bit of rice rope.
Ummmmmmmmm, how good the rope is....
Back to a close-up shot of Chey's mouth full of rice.
Then back to the goat's mouth chewing away.

Our camera cuts back to Paik and Chey....
Their tummies are full, and when tummies are full
and the sun burns down....
Even little boys become sleepy.... so
They are now ready to rest a bit under the shady tree....
But the goat is a very busy body....
He chews away....
The white goat is freeeeeeeee

The boys lie down....
The white goat takes off but....
Not before turning back to check on the two boys
In close-up.
The boys do not notice....
And seemingly with a farewell nod to his fellow goats
The white kid takes off up the mountain side.

....

The sound of the moktak....
Paik stops and listens....
He, having lived in the shelter of the orphanage
Has never heard this new sound....
It draws him on.... And us.

Now we hear the chanting of the Buddhist priest....
And the tapping of the moktak....
Then there is the sound of water rushing over rocks
Somewhere up ahead....
A waterfall.... and
There it is.... A waterfall,
And below the women from the temple washing clothes
Quickly this is gone....
Now the priest's chanting is louder.
Kim presses on, the white goat is all but forgotten....
But, something more exciting seems about to happen....
There's a well with a long wooden dipper, the
Water coming down from the side of the mountain through
a bamboo trough.

Up the stone walkway.... to the loud moktak....
And the chantings of the priest....
And there it is....

The temple....a Buddhist temple....
A church of the ancestors of Paik and Chey....
High and up in the tree-covered mountains....
At the end of a rocky trail....the temple.

....

The small boy runs wildly....Maybe looking back up to
The temple....
But only for a moment....
The chanting of the priest dies away....
The moktak is a distant sound now....
And He's by the waterfall again...

Winded, he stops....Bends down
At the base of the falls
To wash a hot and heated face....

When he looks up there are two idols before him....
The Maria.....
The Buddha....

"Paik....Paik....where are you....
Where are you....I've found the goat....
I've found the goat....

It is the distant voice of Chey....He has found the goat....
But Paik is slow to snap out of this thing
At the waterfall....
The idols will not go away....
They want to stay with him....
And he's afraid....
"Paik....Paik....Together let's go home...."
Paik comes to his senses....
"Together....Leg's go, Paik....I've found the goat...."

"Together...."
Paik slushes water over his face....
He looks down the road....
Sees his friend with the chiga and the goats....
Then turns back to the idols....
THEY'RE GONE....

And where the Maria Idol had been
There now grows a cluster....
Of white and blue torage flowers....

A quick camera glance over to where the
Buddha had been.... And....
There too grows a cluster....
Of white and blue torage flowers....

And now the waterfall sounds grow louder as....
We see in close-up....
A single.... torage.... "

The Formal Outline, Synopsis, Treatment, and Scenario, when used alone, do not give as complete a picture of the film presentation as they should. While it is possible to use a Synopsis and a Treatment, or a Treatment and Scenario, etc., this writer feels that by taking important parts of all four forms, and combining them into a single writing called a STORY OUTLINE, considerable time can be saved and the story presented in an interesting manner.

Here is a combination worked out for THE DYKE. Note that lip-synch scenes are added throughout the outline, and the story line is carried by a running narrative. Only a suggestion of voice-over narration is made. Technical directions are played down to a bare minimum.

S-A-M-P-L-E

"THE DYKE"

Our story begins with a photographic coverage of a very busy Korean village. Our camera pans through rice paddies almost ready for harvest, picks up a very impressive dyke, farmers at work in the fields, mountains in the background, and then moves on into the village where we

CUT TO

Shots of an active village. This is a happy village and the people appear to all have enough work to keep them happy. There is a considerable amount of market activity for a village of this size (some 650 to 700 souls). These villagers all appear to be headed somewhere in their work. . . . they have a purpose. The narrator carries the mood of the photography.

"This is the happy village. . . . surrounded by the beauty of the eastern mountains. . . . fed by a good river, a river controlled by a three-mile-long dyke built by the villagers themselves. . . . rice paddies filled with golden grain. . . . a busy local market. . . . and people on the move. . . . But this was not the picture back in 1953. . . . The village was not like this. . . . "

DISSOLVE TO

MONTAGE of flood footage. Much of this footage is available in the stock film library. The narrator continues, "The big floods hit us again and again and then in the late summer came the crowning blow. . . . A flood that broke through our poorly devised mud dyke. . . . and destroyed our crops. . . . destroyed our chances of making ends meet for that year. The villagers were completely demoralized. . . . there was talk among many of their moving away from the village where the gods had literally disowned the people. . . . talk of moving to other villages or even better, of moving to the big cities. . . . Mr. Pak, the village leader, knew he could only hold the village together a short time. . . . He also knew that the grass is seldom greener on the other side of the mountain."

WE DISSOLVE TO

AN INTERIOR SHOT of the village meeting house where a large number of the townspeople have gathered under the bidding of Mr. Pak. This scene is to be handled lip-synch, that is, the movement of the lips will match as nearly as possible the actual spoken words. It is obvious that a heated discussion is under way by several members of the meeting. Mr. Pak at the head of the group shows great concern. One of the village spokesmen breaks in over the already noisy meeting.

MAN'S VOICE

"We lose everything.... for three seasons now our crops have been poor.... every season the rains come and wash them away .... maybe Kim, Sung-jae was right.... maybe we should leave this crazy village and go to the city for work."

MR. PAK

(PUTTING THE QUESTION TO THE GROUP)

"What is the opinion of the rest of you people? Do we leave the village, or stay?"

MAN'S VOICE

"How can we stay here?.... the crops are destroyed.... we work hard and our work is destroyed."

MR. PAK

"But this is our village.... our people have lived here through the centuries. One week ago our village was green, and the rice and the potatoes were good.... then the trouble came.... too much rain in a very short time.... The old river flooded but there is a reason for this.... and it can be changed...."

A VOICE

(WITH MOCKERY FOLLOWED BY LAUGHTER)

"AHHHHHHH, Pak is a smart man.... he knows what only the Gods know.... Pak can control the river. HaHaHaHaHa."

MR. PAK

(FULL OF CONFIDENCE)

"Yes, I do know.... I know we can control the river.... and I know how we can control the river.... but you will have to stay in the village."

A VOICE

(THREATENINGLY)

"Nonense, I'm going. . . . I'll go to the village of my brother, there's at least work there. . . . I'll leave this god-forsaken village . . . . my children must eat. . . . . "

The meeting is a complete failure. Several of the disgruntled men get up and leave. Others follow shortly, leaving Pak alone, thinking.

WE CUT IN TO A CLOSEUP OF PAK'S FACE AS THE NARRATOR CONTINUES:

Once the story is outlined, a notation of SPECIAL PROBLEMS or considerations peculiar to the film such as settings, properties, costumes, special transportation requirements, animation, extra conferences, and the use of special performers should be anticipated and recorded at this time in the PROSPECTUS.

An ESTIMATE OF PRODUCTION TIME necessary to complete the film is always a good thing to include. If you feel some scenes will necessarily stretch through several months of shooting it is important that your sponsor fully understands this. If you are expected to gamble with the weather, (especially in the case of shooting color) then be sure to cover these unpredictables in your time of production estimate. The author recalls that it took him two complete open-deer seasons to get color footage for a wildlife film and all because of the weather.

Last, but not least, an ESTIMATE OF OVERALL PRODUCTION COSTS is included, sometimes with a payment plan, although the payment plan usually is carried along with the contract form, which we will take up later. In the prospectus an itemized cost breakdown, according to equipment, performers, travel, etc., is usually not required.

As a review, the major steps required to bring us to the shooting script stage would diagram according to Figure (3).

FROM IDEA TO SCRIPT

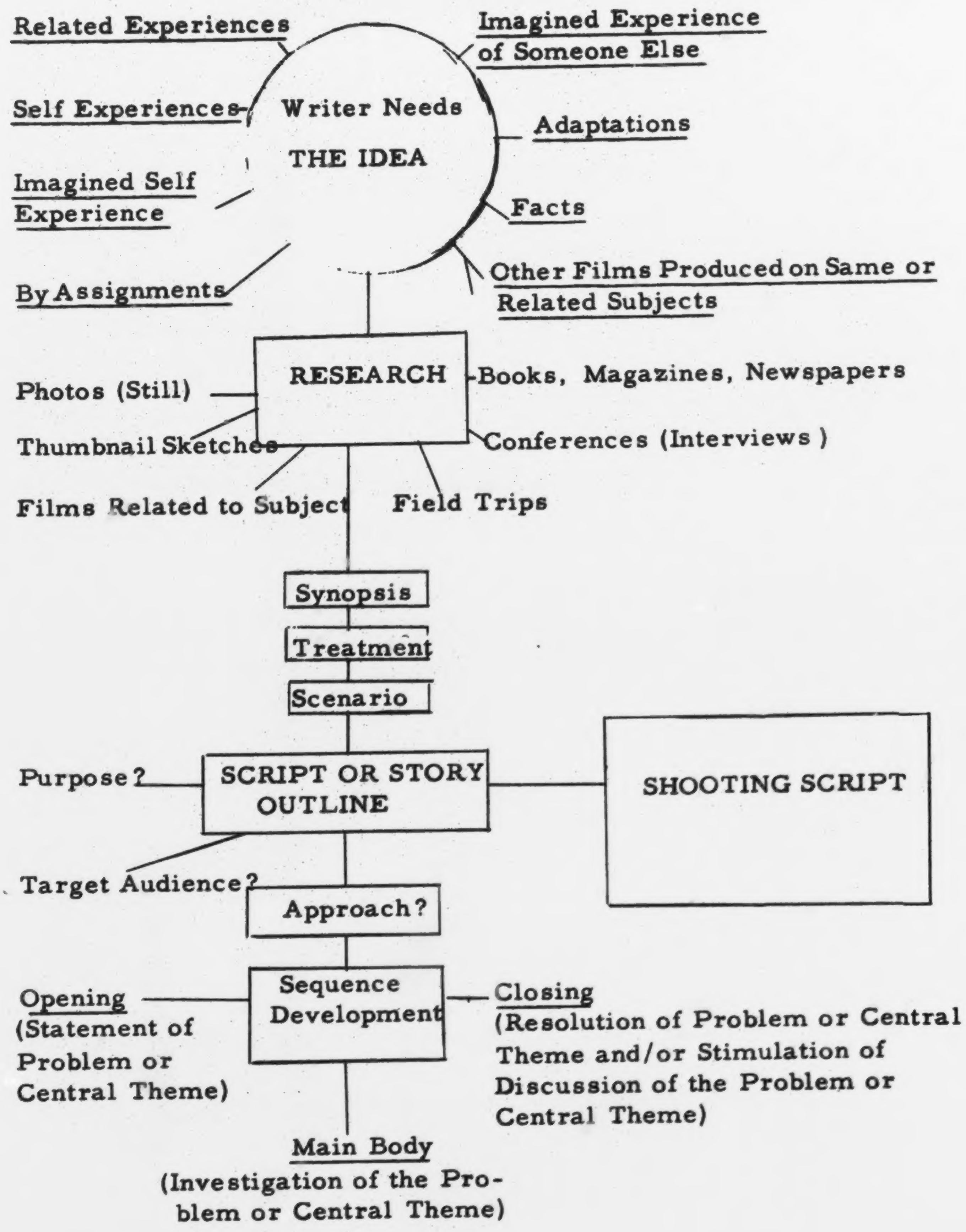

Related Experiences
Imagined Experience of Someone Else
Self Experiences
Writer Needs
THE IDEA
Adaptations
Imagined Self Experience
Facts
By Assignments
Other Films Produced on Same or Related Subjects
RESEARCH
Photos (Still)
Books, Magazines, Newspapers
Thumbnail Sketches
Conferences (Interviews)
Films Related to Subject
Field Trips
Synopsis
Treatment
Scenario
Purpose ?
SCRIPT OR STORY OUTLINE
SHOOTING SCRIPT
Target Audience ?
Approach ?
Opening
(Statement of Problem or Central Theme)
Sequence Development
Closing
(Resolution of Problem or Central Theme and/or Stimulation of Discussion of the Problem or Central Theme)
Main Body
(Investigation of the Problem or Central Theme)

Figure 3

CHAPTER V

TOOLS OF THE WRITER - DIRECTOR

So far we've adhered to very basic procedures used in working towards the finished Shooting Script. Before we can move ahead it is now necessary to acquaint ourselves with the many "tools" the writer-director will need in developing his script and directing his production.

Just as the village "number one" builder of homes has a set of good tools and a knack for handling wood, mixing clay and straw in making up the ondol floor, so the film writer and director is equipped with the tools of his trade. They are not easily come by; as a matter of fact, these tools are invisible ones. One cannot run down to the market and buy these tools. Only by learning these, perhaps theoretically at first, then by observing them at work during the production of several films and by many years of experience can we acquire this valuable set of tools. Let's look them over.

ORGANIZATIONAL ABILITY

Discipline yourself. . . . put your thinking in order. Probably your first contact with the organization of facts, attitudes, and objectives will be in researching your film. Whether we read our newspapers from top to bottom, left to right. . . . whether the farmer carries his plow on his back while the oxen walks freely, or as in western countries, the oxen carries the plow for the man, certain universally accepted logic must be respected. This 1---2---3---, or A---B---C---way of lining up your facts is one of the first things you should master. Learn to put facts down in the order of their relative importance. It is always helpful to resort to the formal outline procedure we have discussed in Chapter IV. Don't be satisfied with keeping them in your head; put them on paper. . . . heads have a way of sometimes forgetting things. Keep an orderly file of your facts and figures resulting from your research.

When it comes time to prepare your Story Outline and your Shooting Script, the organization of research material into a coherent, well-paced story involving the interplay of characters or the revelation of ideas cannot be overemphasized.

Specifically this means that the writer acquires the discipline to faithfully adhere to his original central theme . . . and this is not easy. Characters in your story which have been given major importance will suddenly disappear or fall into a relatively unimportant role in the story. You may even find your central theme changing before your very eyes. Important technical information is frequently sacrificed for a special opening or closing device. These are only a few of the pitfalls you face as a writer if you fail to organize your thinking!

Although in larger organizations the task of budgeting a production falls on the Producer, this often becomes the responsibility of the Director in a smaller operation. Besides, a competent director should be able to run, on his own, an estimate of the film's production costs. Next to the producer, he is usually the one responsible for staying within the limits of a predetermined budget. To take one by one the many facets of picture making, and to give each of these a cost is a skill he must acquire. Then follows the job of organizing these cost details into a complete production estimate.

Organizing the right combination of cameramen, soundmen, assistant directors, art directors, make-up artists, and costume mistresses falls under the director's many duties. Often the producer will take on this responsibility, but again he frequently delegates such work to his director. Then there is the job of casting the film; finding the right performers for the production requires a high degree of organizational talent too.

One of the final steps prior to actual photography and another job for the director or his assistant director, is the organization of a workable shooting schedule. What scenes are you going to shoot on a certain day? How many actors will you need? What are their names? What costumes will be required? How many cameras will you be using? What about special effects? Lighting requirements? Properties? What if it should rain or snow? These and numerous other details of production all demand the most from the director as he lays out his production schedule.

Organize your own thinking. . . . practice logic. . . . organized thinking will result in a better organized script, and THE SCRIPT IS THE HEART OF YOUR MOTION PICTURE!

IMAGINATION

The unimaginative film is destined to die before its time and with it could go a very important, vital idea. Despite the volumes that have been written on this thing called imagination, it still remains vague, something sought by many and found by few.

We do know that imagination somehow involves daydreaming, quick dashes into the fantastic, wild stretching of real characters into synthetic situations, and eventually the return to reality to rebuild these "snatches of fantasy" into a realistic framework. Empathy is the key to anyone indulging in the imaginative process. Putting oneself in the shoes of another person.... seeing and feeling things as someone else possibly does..... building up a strong, intimate association with an imagined personality other than ourselves, this is the way the imaginer works.

Imaginers prefer to work in different ways. Some prefer to think alone. Others prefer to work with others. The exchange of ideas freely with other imaginers is apparently new here in Korea. Actually there is much to be said for this method when it is put to use. Ideas.... imagined situations....imagined people ....imagined things tossed about in a vigorous discussion do much to release more new thoughts....it is something like a chain reaction. Throughts are catching, and a different point of view from different people will stimulate creative thinking.

KNOWLEDGE OF THE LIMITATIONS OF THE MEDIUM

An educational film, while it may be very helpful in solving a problem, cannot work miracles....only near-miracles. This medium, like all other forms of communication, has its limitations. It is your responsibility as a writer or a director to be fully aware of what a film, as a training tool, can do....and what it cannot do. Furthermore, you should realize that there are numerous technical limitations in the production of a motion picture.

What can a film do? We know that through a film we can visually demonstrate and we know that the eye records more effectively than the ear. By radio we can only hear but by film we see and hear.

Through the film we can bridge time and space. We find the stage play very limited in this aspect. The film can telescope in from an objective point of view to a subjective point of view. Once again this Close-up Shot outdoes the more rigid proscenium arch of the theater. Theater experienced through the proscenium arch is limited, in a greater or lesser degree, to an objective looking in on the performers.

Unlike television, the motion picture can be carefully planned and produced according to that plan. The spontaeous cutting, the sudden and often necessary alternative actions required in TV production which sometimes result in embarrassing situations or sloppy showmanship can be avoided in film making.

Last, but not least, the film is an ideal vehicle for a writer-director's imagination. However, this imagination by no means has a free rein, for we must keep in mind that the film is physically two-dimensional, a mere projection of images on a flat screen and the imagery is only as effective as the resulting reaction of the viewers. We are dealing with illusions of the real.... not reality. Somehow the audience has to be inserted into this passing parade of images. This awareness of the audience and its off-frame participation must never be overlooked by the film maker. It becomes obvious that in this respect the firsthand (live actors performing in the immediate present) experience of the theater outshines the motion picture, which basically is a secondhand experience (images shot off in a different time and a different place). Unlike the stage play, the film, by its very makeup, cannot sense its audience and by so sensing change its course in the middle of a showing. It is up to you, the writer and the director to investigate with a keen "inner eye", the prospects of your future audience and it is your job to predict the reactions of that audience long before the final draft of your shooting script. The ability to bring your future audience into the film before it is shot is the mark of a good film man. It is a challenge to use the film medium wisely.

When it comes to the very physics of producing the motion picture, we learn that film involves the use of artificial lights. Raw stock film must be used and this sometimes requires special transportation and care. Usually film cannot be immediately played back after photography. In other words, you may not find out until the film is developed that you have scratches on the film, or possibly your exposure was off. These and a dozen other things can go wrong. A writer-director should acquire a general understanding of the cameraman's problems in shooting a scene, problems such as depth of field and follow-focus. Keep in mind that highly complicated camera movements and special effects may be impossible without an expensive outlay of equipment. . . . and sometimes a special effect may be impossible to achieve. Usually a film cannot be shot in adverse weather conditions. These and many other shortcomings of the medium must be respected by you, the maker of films.

ABILITY TO WORK WITH PEOPLE

A. Control

1. Control of your crew, your performers, begins with control of yourself. ASSUME RESPONSIBILITY!

2. Find a good assistant director and delegate authority to him on matters such as feeding and housing your crew and performers, transportation, arranging for goodwill dinners, location of properties, location of extras, keeping records of scenes as they are shot, and recording data such as location of properties and performers during "takes." The important thing is to keep your assistant director busy and interested. On several occasions, directors have complained to me that their assistants were lazy, did not want to help carry equipment, and from time to time challenged the authority of the director to order them to do so. While some of this may be a matter of insubordination, it would be well for the director to recognize that perhaps he has fallen down on his responsibility to his assistant. First of all, were the duties of the assistant clearly defined prior to going on location? Secondly, was he encouraged to feel that his job was important to the overall success of the film? During story research and scripting was he taken into your confidence, permitted to sit in on conferences, discuss the story with you, and even offer a suggestion now and then? HOW EXCITING DID YOU MAKE THE FILM SOUND TO HIM, EVEN BEFORE SHOOTING BEGAN?

3. Meet with your crew and your performers as a matter of habit. This means getting together at the end of a day or evening's shooting. Why? Through the inevitable build-up of tension during the day's work, including personality clashes, necessary readjustments of shooting schedules, lack of an

important prop, illness of an actor and technical foul-ups, it is your job and not always an easy one, to REASSURE these people that the black picture will turn white on the morrow. Listen to their sad tales and attempt to offer them helpful advice if possible. In this way you will do much to gain their CONFIDENCE IN YOU AS THEIR DIRECTOR. Discussion of the next day's shooting schedule should also be carried out at this meeting.

4. Know the nature of each of your crew's responsibilities. For example, you must recognize the fact that your cameraman has to clean and check over his camera between takes, that sometimes a camera runs out of film and has to be reloaded, that the power battery can go dead (but should not), and that the Assistant Cameraman must load the magazines, help move the camera equipment, as well as measure the distance from the camera to subject matter. Again, in the case of your performers, quickly recognize their capabilities and their shortcomings. Know why one will carry a side angle shot better than a front angle. Recognize the fact that one actor can memorize his lines faster than another. Perhaps some of your performers have a tendency to overdo their characterization and you, as the director, must hold him in check. Be aware that your performers may from time to time become tired and that a rest period will be necessary.

B. Keep on the Move

1. Keep ahead of your crew. Thorough planning is necessary to do this. Planning the night before will do much to avoid helter-skelter planning-as-you-go during the next day's shooting. Don't waste the time of the rest of the crew by working yourself into a corner, desperately looking for locations, thinking out scenes, and keeping your crew and performers content. Plan ahead. . . . Keep ahead.

2. Proper initial contacts with people with whom you will be working is most important. Find out about the neighborhood (the village) with which you will be working. Have the people worked with a motion picture unit before? Do they understand the type of film you are going to produce? Are they willing to work without money? Do they realize how much time it will take to shoot their particular scenes? What about the costumes. . . . are they available? What does the head of the family think of his wife or his children appearing in the film?

How do we go about the important job of establishing good relations with the village people? First, meet the key men and women in the village. Learn their likes and dislikes. Get them together at a party, perhaps a feast. Have drinks, but watch your own. Talk about things which interest the people such as rice farming, bag weaving, home cooking, or shrimp fishing. There are the rich and the not-so-rich and the poor, and because of their social status, they think and act in different ways. The food they eat, the wine they drink, the beds they sleep on, the roofs over their heads. . . . these and many other things are different. Be fully aware of their social standing and their religious feelings. Most people will respond to a producer or director who has the ability to become one of them, to a degree at least. There are marked differences between the countryman and the cityman.

Countryman	Cityman
Pride in his livestock; very heavy eater of basic foods.	Pride in his radio or record player; somewhat lighter eater (More variety in foods)
Proud of ability to sow with his own hands so many chungbos of rice in a designated time.	Proud of his ability to turn out with his own hands so many brass pans in a designated time.
Thinks cityman is lazy, loose of morals and conceited	Thinks countryman is slow of mind, crude, and a little on the stupid side.
Displays a general apathy towards political events.	Is quick to jump on the political band wagon.

Whereas the village man is stubborn, bound traditionally to his past, and lives in a secluded life in his small community, the cityman is obliged to live in close proximity to his neighbors. He must live with a degree of tolerance for the ways and thoughts of the people about him. There are more sophisticated ways in which he can spend his time; the movies, art exhibits, sports contests, symphony orchestras, or bars and billiard rooms. The city dweller is more likely to be a "joiner-of-the-group". . . . more dependent on others for his livelihood, his food and his thinking.

Your ability to tune your thinking to these widely divergent social groups will make you a better director or writer. Once rapport has been established, you will face the task of working out production details with these people. How can you, as a documentary film maker arrange with the owner of a home or a piece of property for its use as a shooting location? What about arranging for the services of people in the community to play minor roles or serve as extras? What are some of the ways you can approach these people to obtain their cooperation?

a. Money or food is probably your strongest talking point. If your budget will permit, set aside a portion thereof to cover modest payments to the village participants you feel will be needed in your scenes.

b. Frequently your film subject deals with a function of the government or a national association which for one reason or another cannot afford to pay for the services of professional performers. If this is the case, the government authority can often induce members of the community to cooperate. In most of the villages there is a village chief. Always establish your initial contacts with him and obtain his goodwill. This will take time and some doing, but unless you have this man behind you, you may as well look for another location. The village chief can help you meet the rest of his village people. He can show you some of the best locations within the village, and he has the power to call together group meetings, a real advantage when it comes to planning your crowd scenes and casting your story.

c. If you can convince the people that the film is for the good of all, that everyone should, in one way or another, be willing to contribute to the cause, then you will surely find a number ready to cooperate on a voluntary basis. Examples of this would be volunteer performers which have been used in the National Red Cross film, WE REACH BEYOND, THE PREVENTION AND CURE OF TUBERCULOSIS, BABY CARE, SPRAYING FOR MOSQUITOES, and CHEST SURGERY. The very nature of the subject demanded a spirit of working together for a good cause.

d. Another enticement is to throw a big community feed, a feast for the villagers. Admittedly this is one way of obligating the people to you, but here in Korea it is quite the accepted pattern, and will pave the way for better relations during your shooting.

e. Supply the prospective performer with a good set of still photos of himself or his children. Photos or some other gift will make him feel that he is getting a good trade. Here in the country there are a limited number of still cameras. A photograph of a man and his family is a memorable thing. The natural desire of people to have their picture taken can be used as barter for their services.

f. Then there are those people who, with a little encouragement, will readily go before the cameras for you. Appeal to their ego. . . . they are going to be motion picture actresses or actors. This approach will work with many people.

LANGUAGE OF THE FILM

Learn, Think, Talk, and Write the language of the film! This is most essential! From here on we will be learning film terminology and technical jargon common to the industry. The chemist has his formulas, the history professor uses his chronologies, the army officer his order of drill, and the film maker too talks a language all his own. After learning as many of these terms as we can, let's begin thinking shot by shot, scene by scene, sequence by sequence, reel by reel. Whenever you are among your associates, talk film talk and eventually put this language to work in preparing your script and directing your film.

A good rule of thumb to keep in mind is that filmic directions are made from the camera's point of view as opposed to stage play directions, which are made from the performer's point of view.

We will establish, as a common reference device, the figure of a man or figures of people. If your subject involves inanimate objects then these items would naturally be substituted for the people. These figures will be worked in a frame. With the advent of the wide screen we find we have to consider both the standard frame ratio of 1 to 1. 33 and the cinemascope frame of 1 to 2. 35 ratio. By comparison we will be able to see the advantages and disadvantages of both frame sizes. A majority of the illustrations will be made using the standard frame.

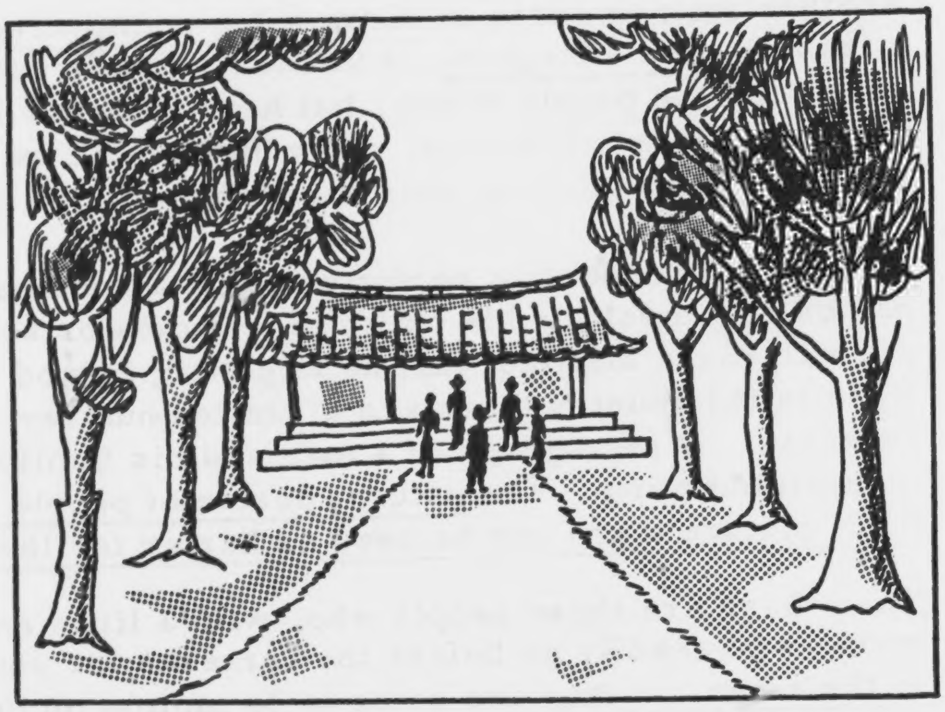


Figure 4. MEDIUM LONG SHOT (MLS) Here the main subject in the frame is a group of people before the temple.

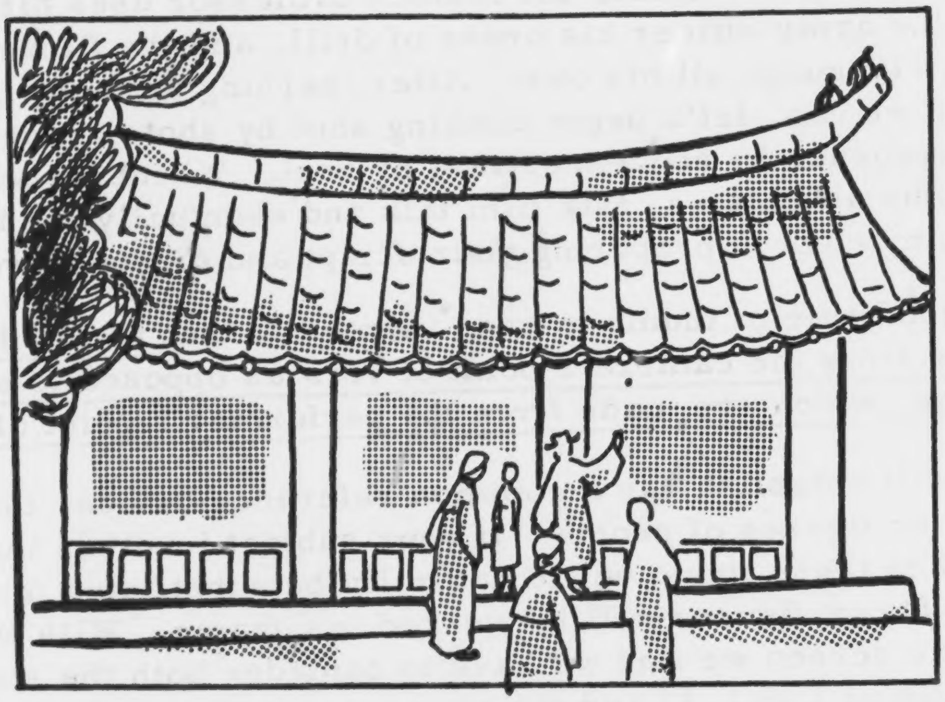


Figure 5. MEDIUM SHOT (MS) We move in on the group. This is always a good shot for re-establishing a scene.

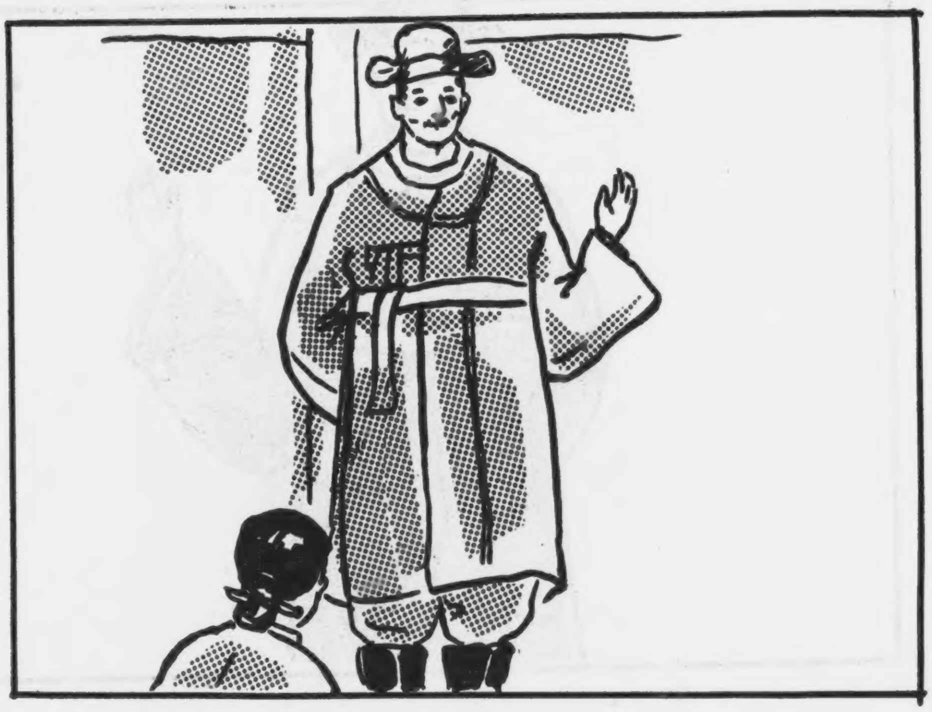


Figure 6. FULL SHOT (FS) Now we point out individual performers. Here is a FS of the main subject, the man.

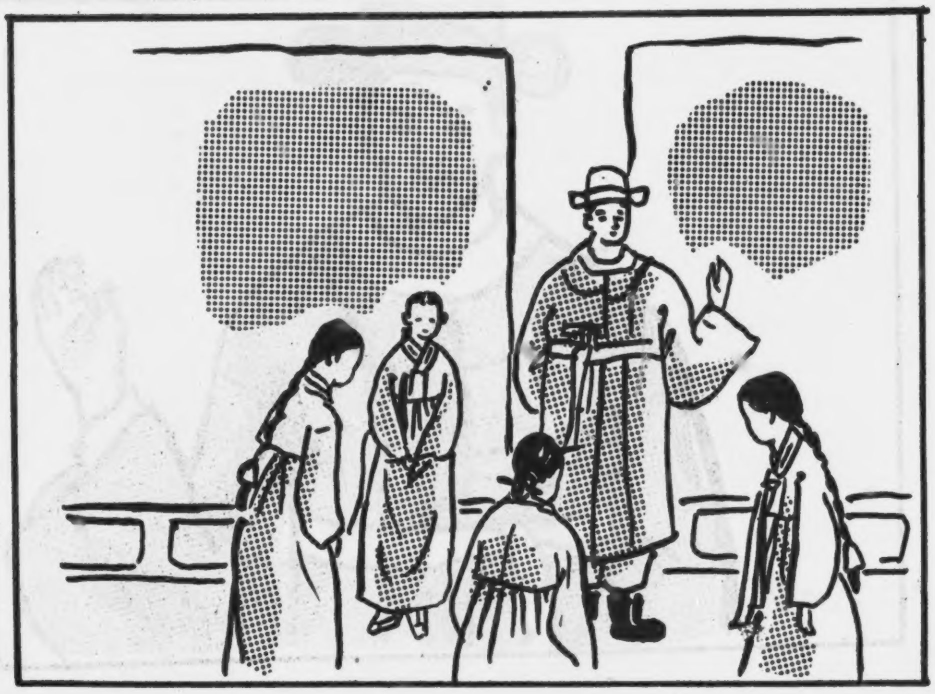


Figure 7. GROUP SHOT (GS), or 5-SHOT (5S) Several performers in a scene, supporting the actiens of the main performer. Notice how the female performers give the scene to the man.

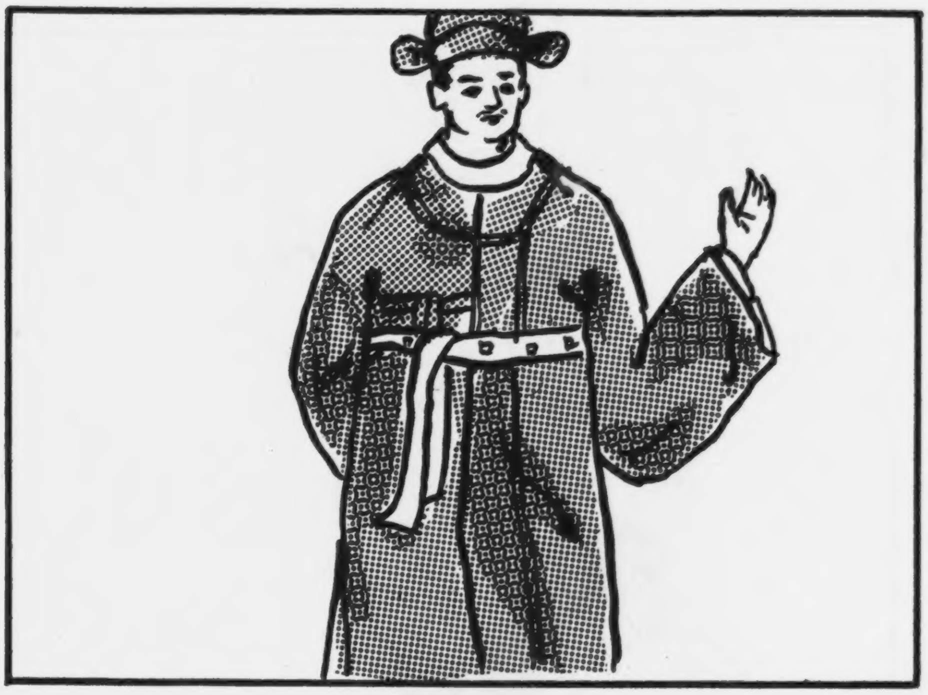


Figure 8. KNEE SHOT. Some directors prefer to call shots according to photographed areas of the body.

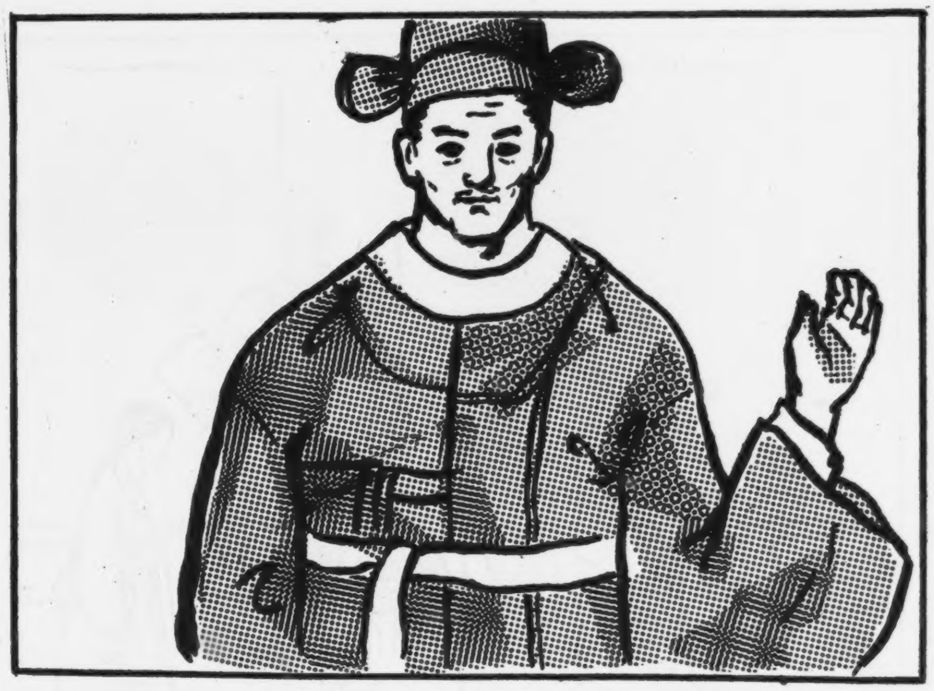


Figure 9. WAIST SHOT - Man

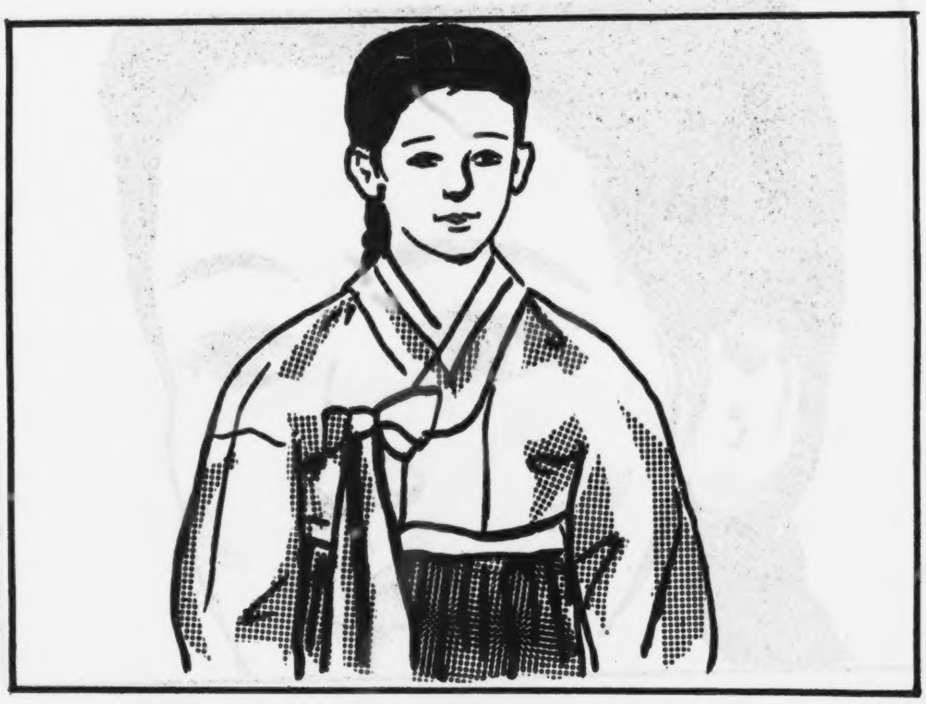


Figure 10. WAIST SHOT - Woman

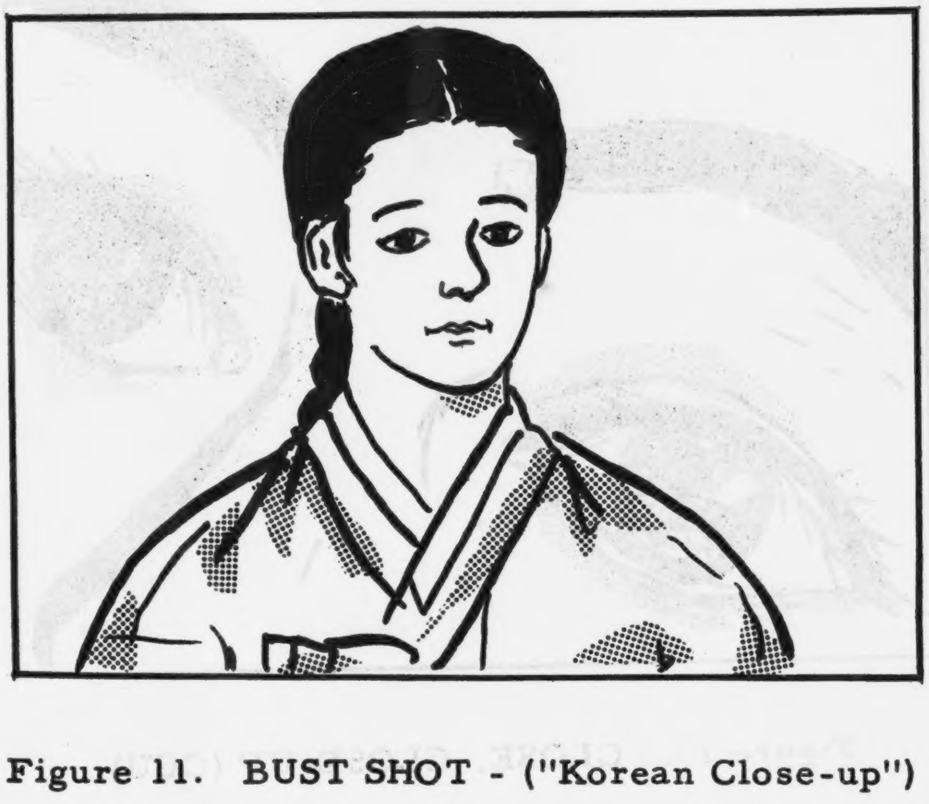


Figure 11. BUST SHOT - ("Korean Close-up")

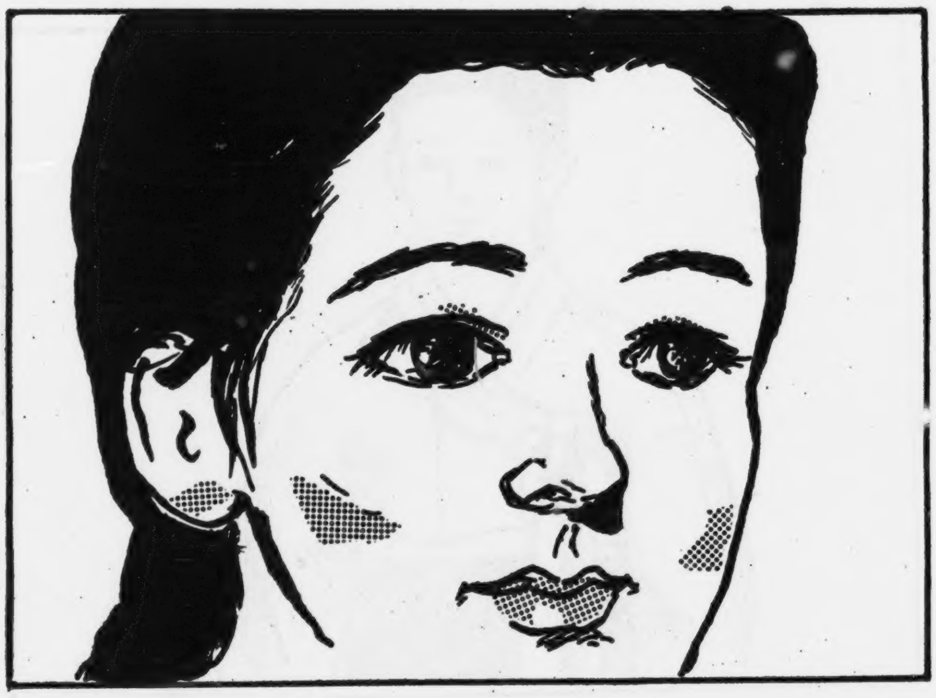


Figure 12. CLOSE UP (CU)

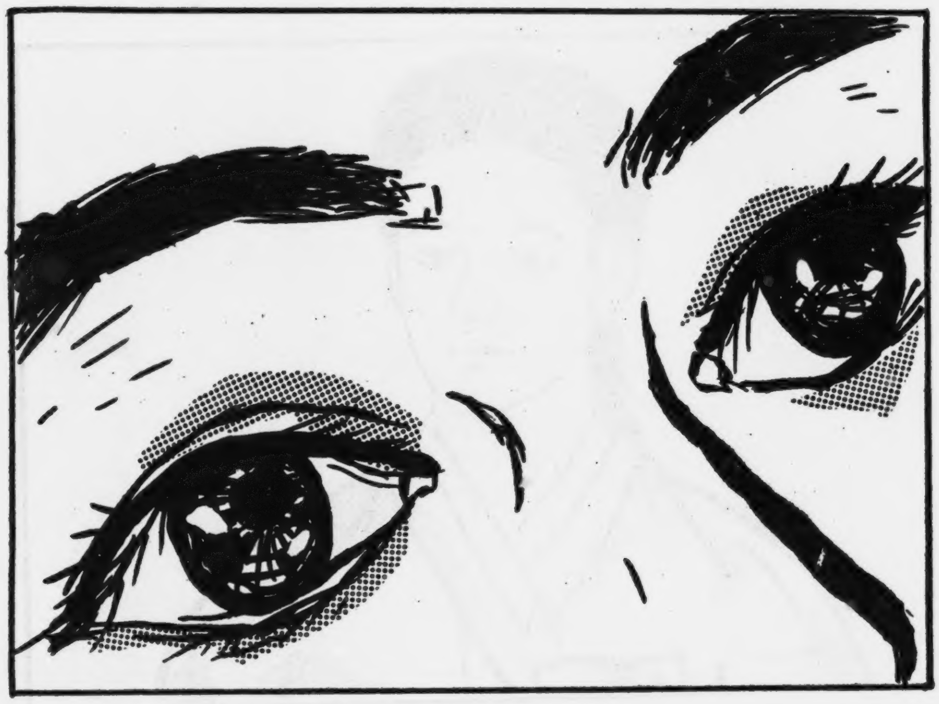


Figure 13. CLOSE, CLOSE-UP (CCU)

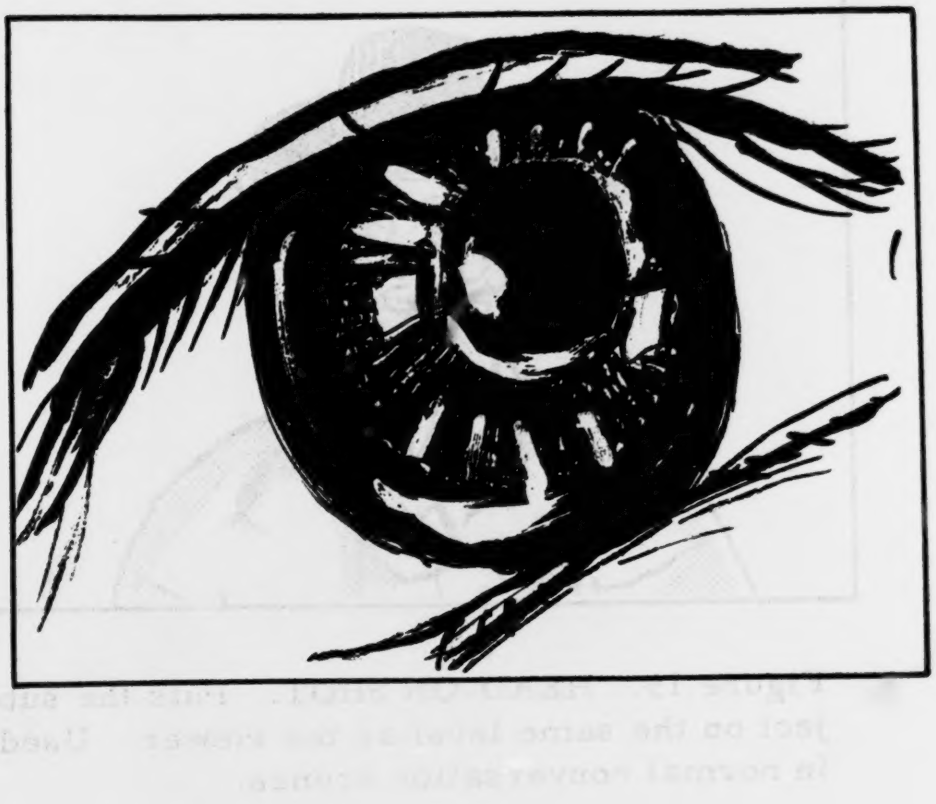


Figure 14. TIGHT CLOSE-UP (TCU), or EXTREME CLOSE-UP (ECU)

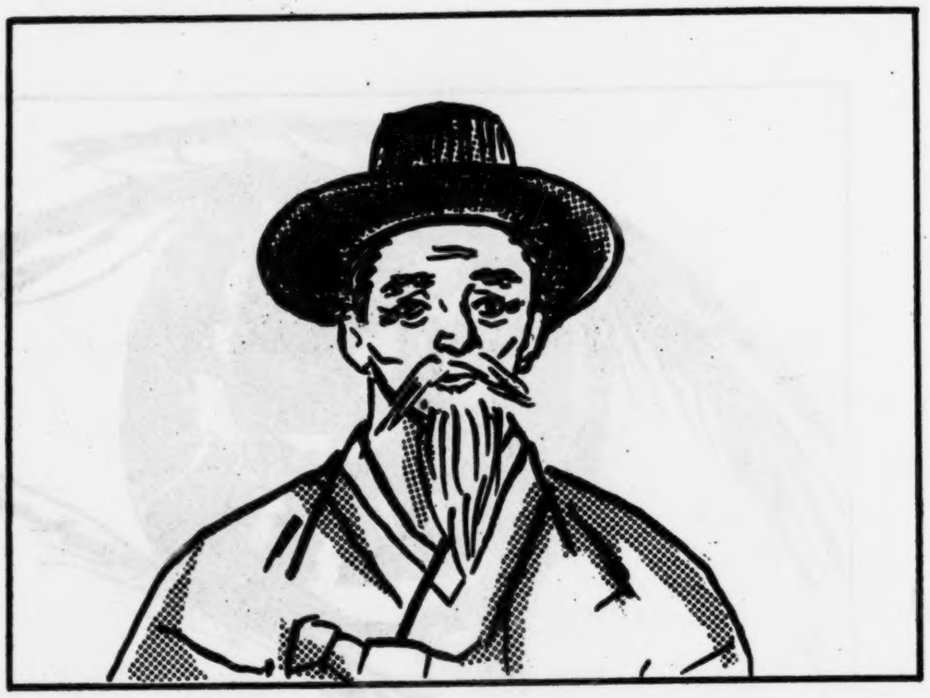


Figure 15. HEAD-ON SHOT. Puts the subject on the same level as the viewer. Used in normal conversation scenes.

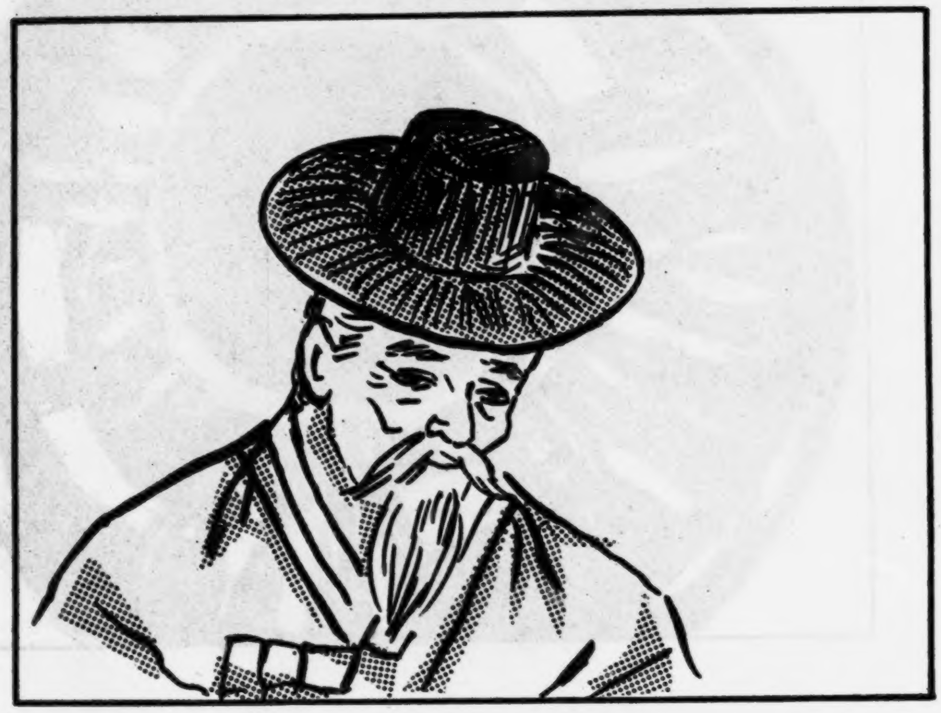


Figure 16. HIGH ANGLE SHOT. Tends to humiliate or belittle the subject.

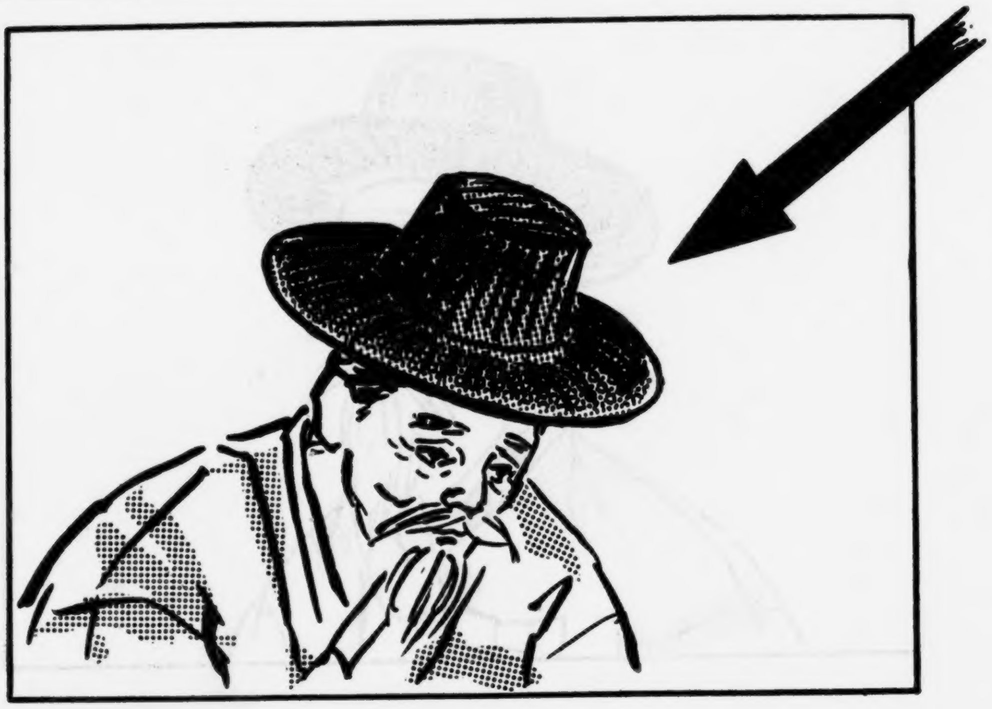


Figure 17. HIGH ANGLE - Variation (Arrow indicates camera position)

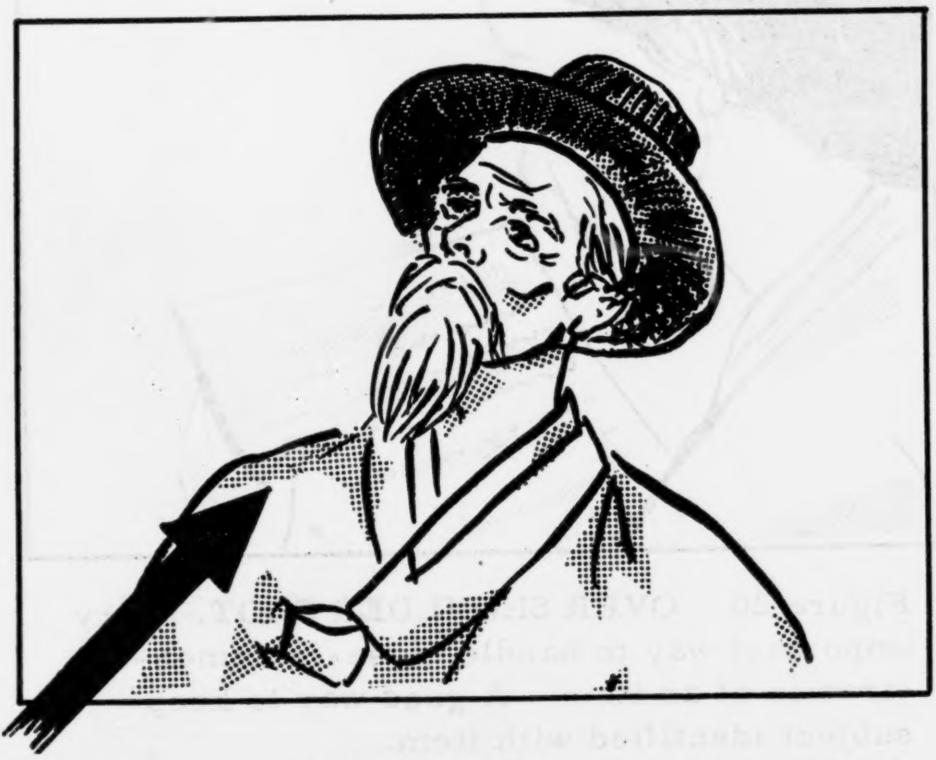


Figure 18. LOW ANGLE. Gives the subject importance making him a domineering figure.

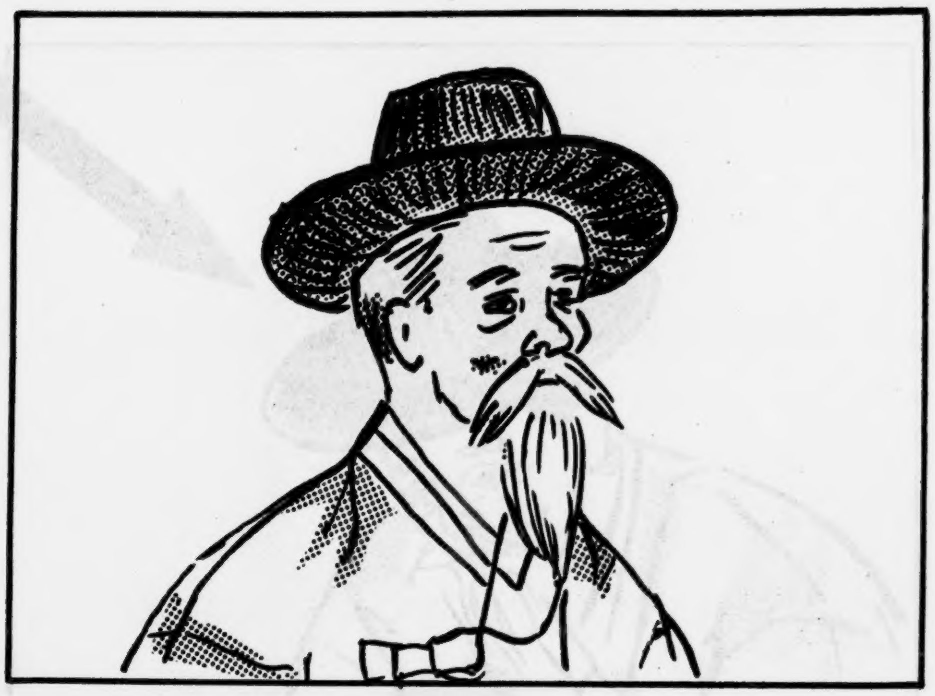


Figure 19. SIDE ANGLE SHOT. Shooting the subject like this makes your figure more interesting than the flat head-on treatment.

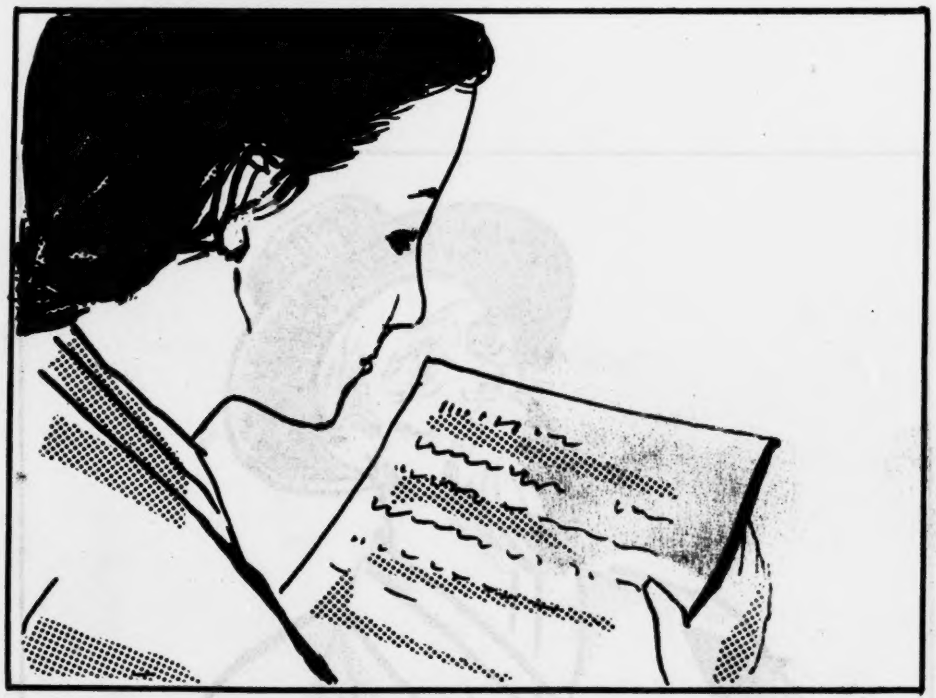


Figure 20. OVER SHOULDER SHOT. Very important way to handle close-in demonstration of an item. A good way to keep subject identified with item.

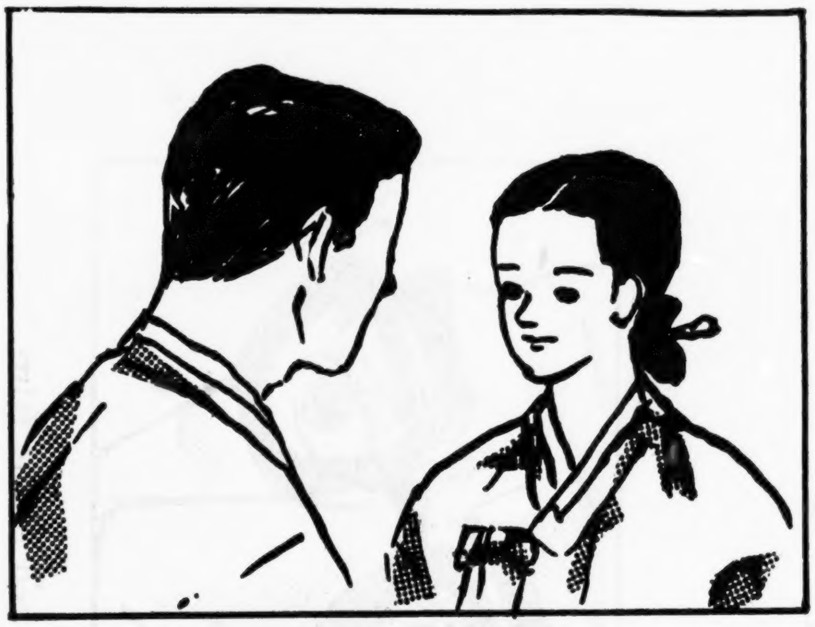


Figure 21

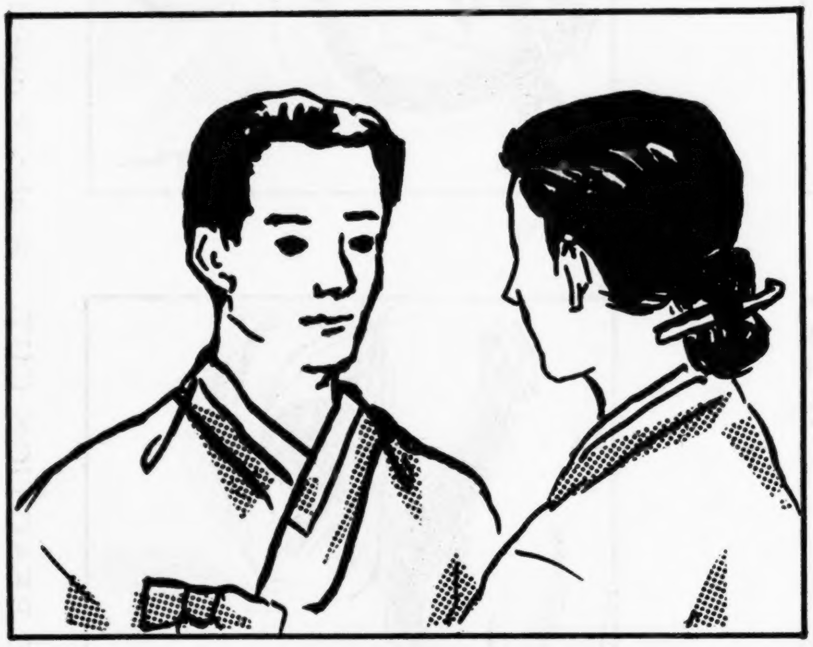


Figure 22

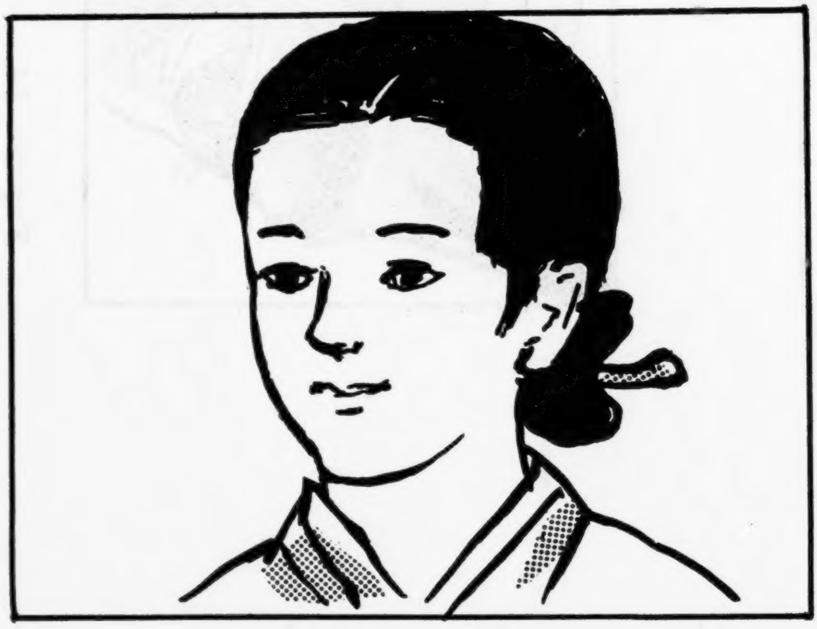


Figure 23

Figures 21, 22, 23. The REVERSE ANGLE shot is generally used to carry conversation between two people. Note that the principle of the imaginary line applies here. Both the woman and the man are clearly established (Fig. 21 and 22) before the camera moves in for MCU of the woman. This selection of shots also matches the look of the two characters. The angle is chosen so the camera shoots over-the-shoulders, first of the man, and then the woman. Flat, head-on angles should not be used.

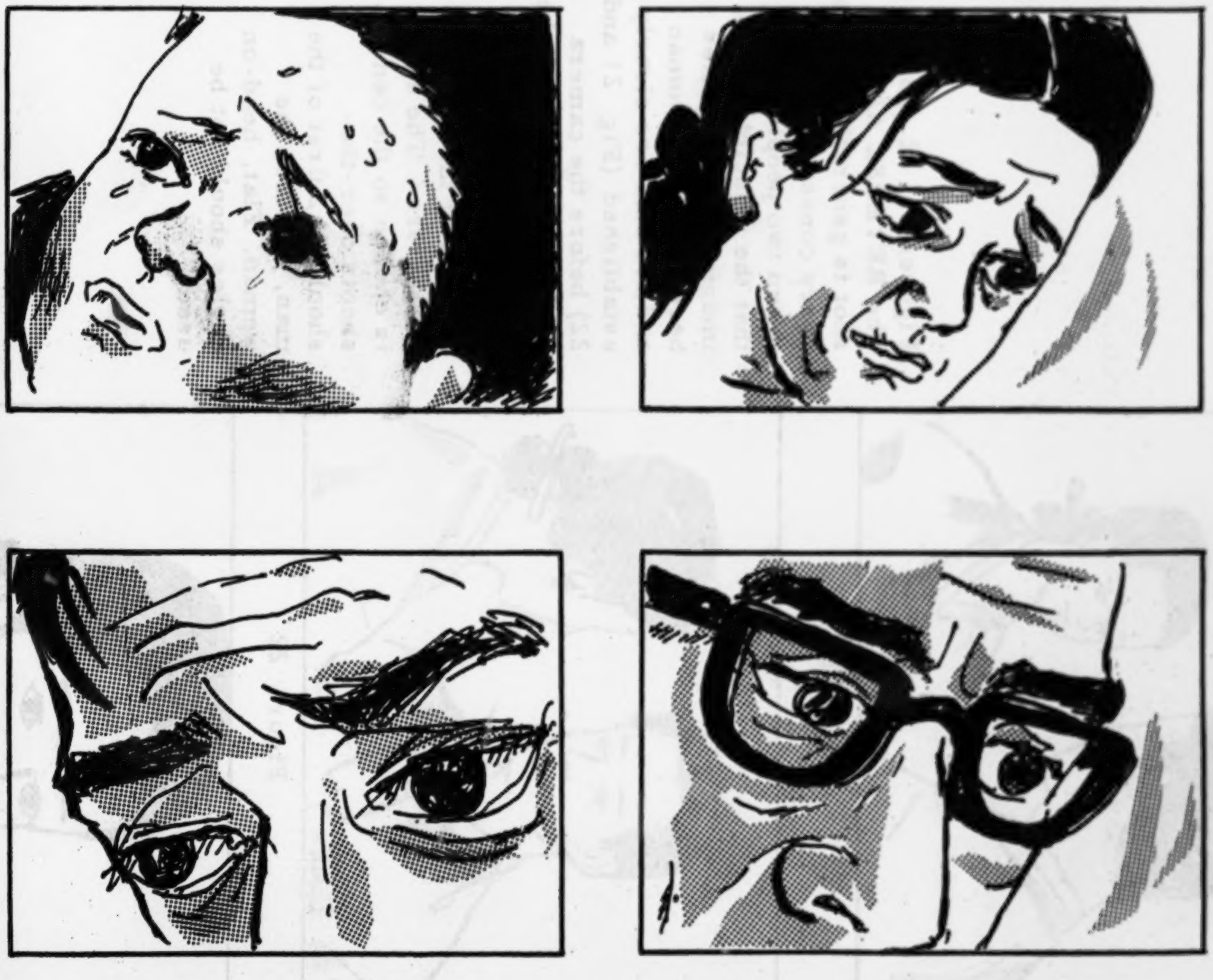


Figure 24. THE REACTION CUT. A shock opening used in the film, "Another Enemy, the Mosquito". From CU of sick child to worried mother. From CCU of father's eyes to Dr. Kim.

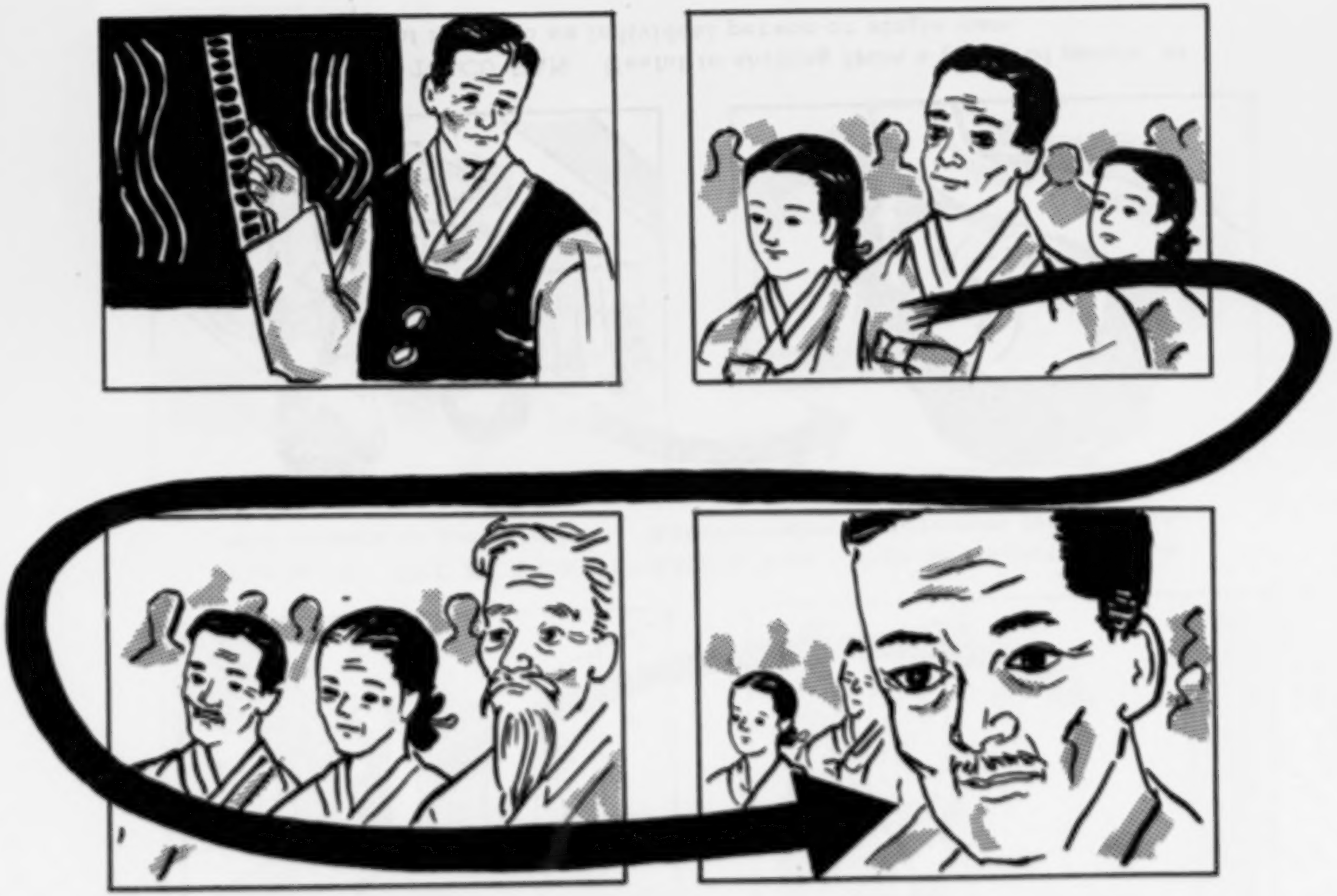


Figure 25. THE REACTION PAN. Man at the blackboard, explaining... Cut to group. . . . Slow Pan through crowd from left to right. . . . Stop on MCU of individual who will next speak.

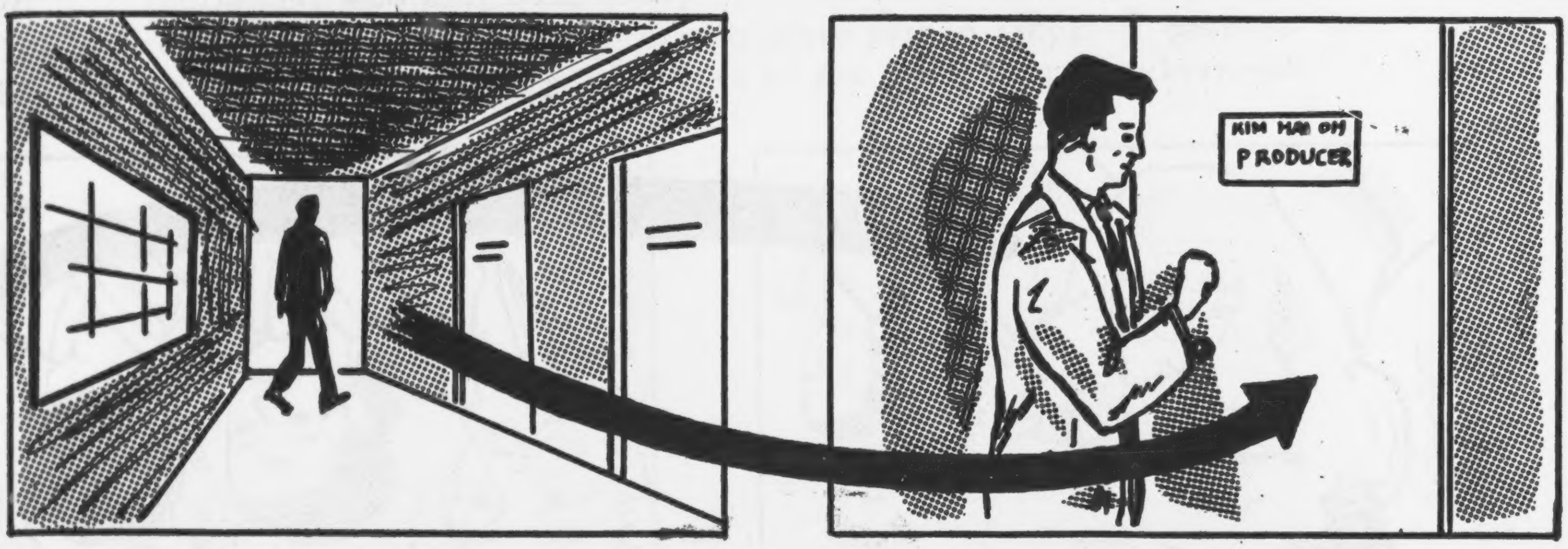


Figure 26. THE EXIT OR ENTRANCE PAN. Pick up subject. Follow with camera to door and hold. Reverse camera movement for exit pan.

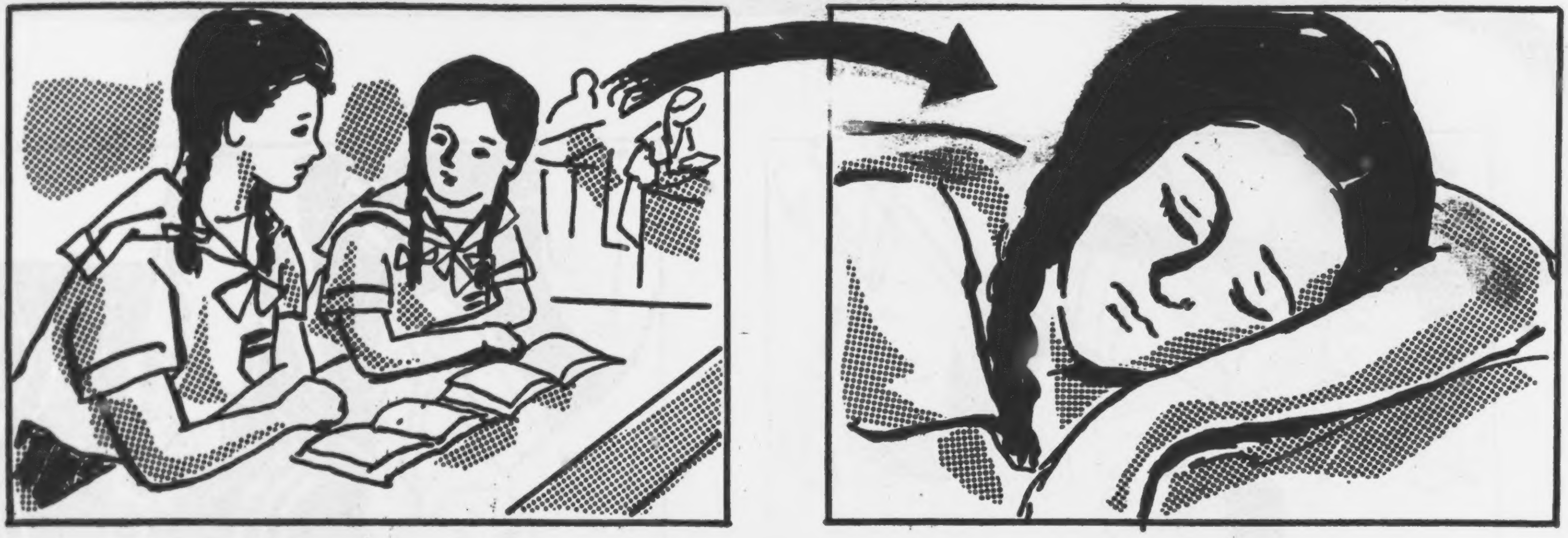


Figure 27. MS TO CU PAN. Useful in shifting from a group of people or an assortment of items to an individual person or single item.

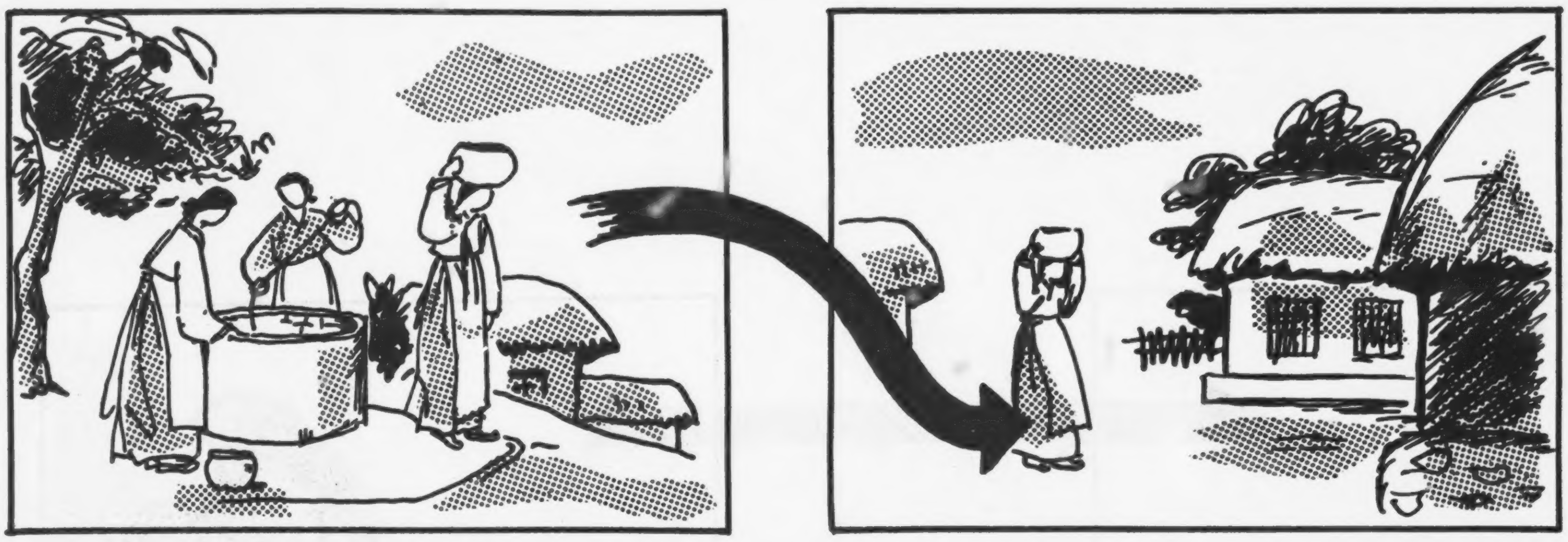


Figure 28. THE FOLLOW PAN. Camera holds on subject as she moves from one area to another. Subject constantly changes size in frame. Compose the pan so there is more space in front of subject than behind.

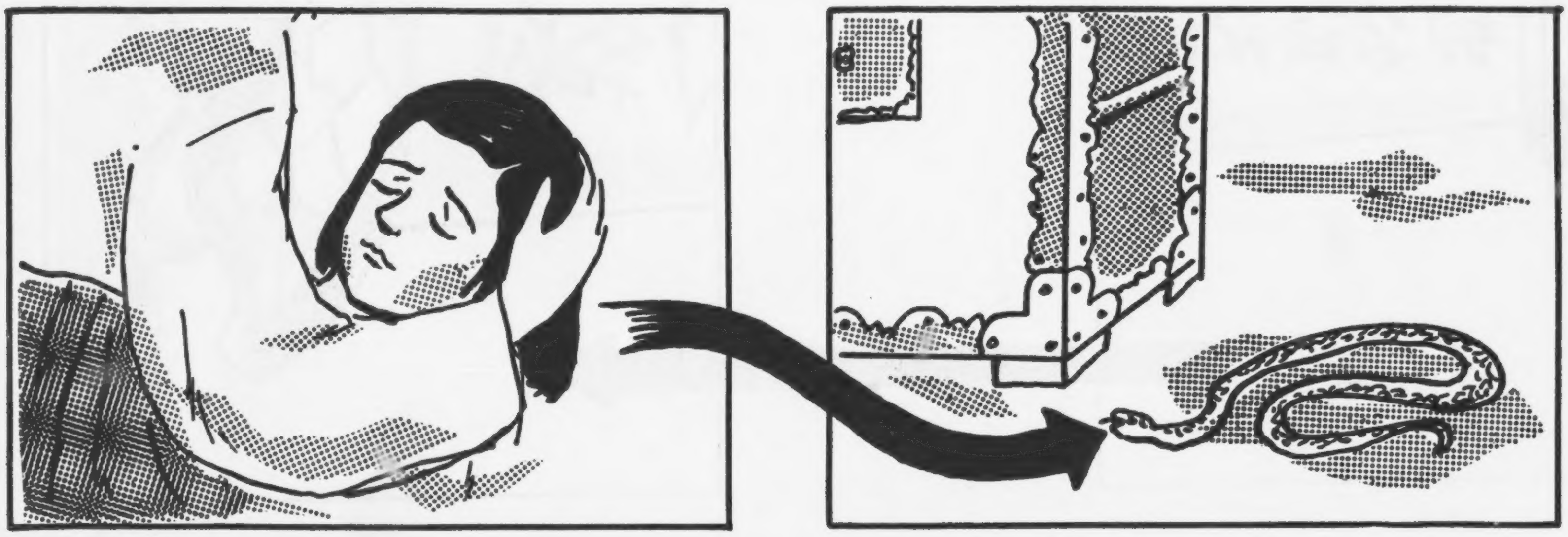


Figure 29. REVELATION OR SURPRISE PAN. A sick child. . . . The camera is used to hunt down the cause. . . . The cause, when revealed by this pan, usually shocks or surprises the viewer.

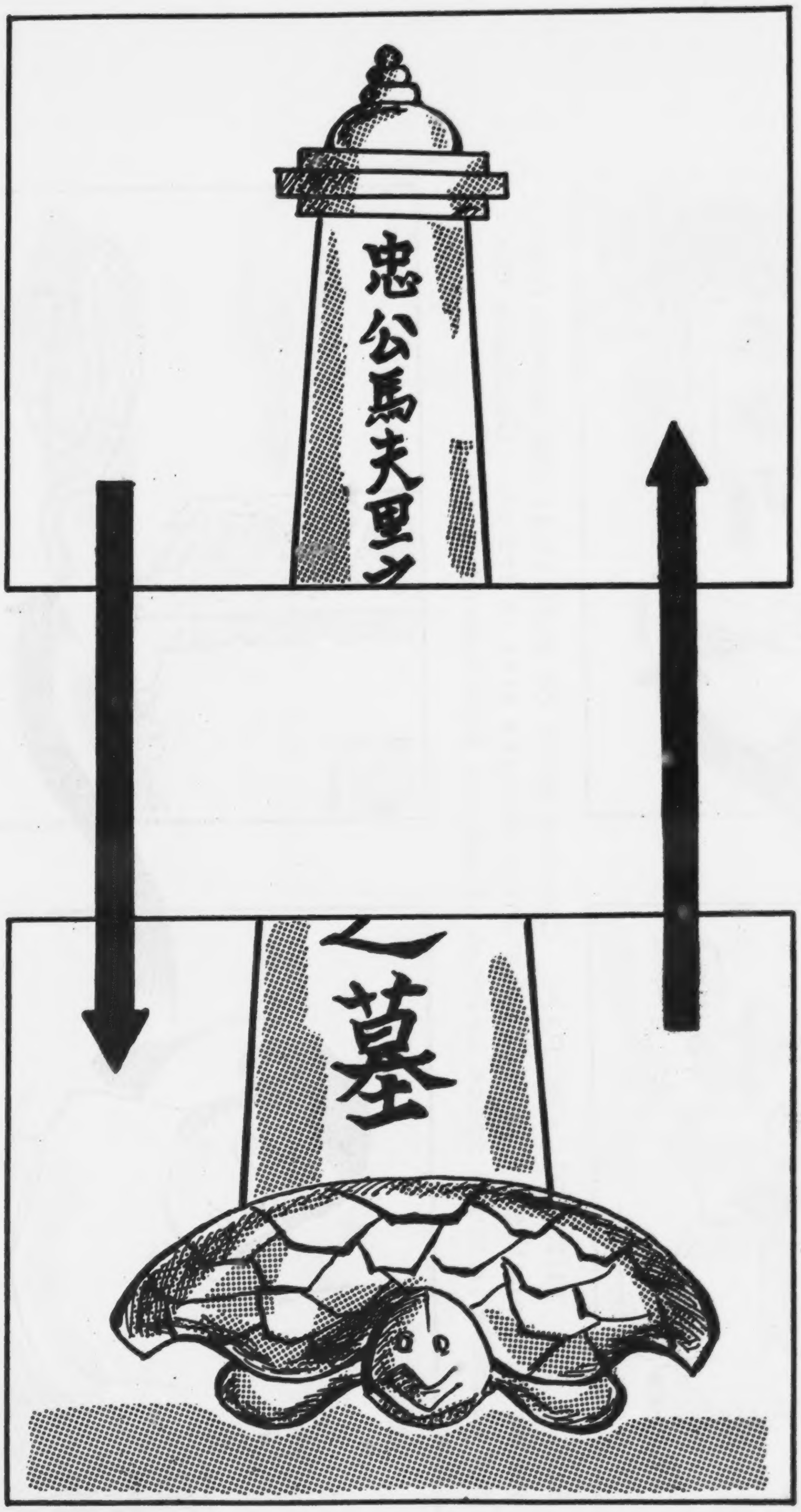


Figure 30. THE TILT PAN. Because of the aspect ratio of both the standard and wide screen motion picture frame, it is difficult to compose some vertical subjects such as tall buildings and monuments. The tilt-up or tilt-down pan is one way of handling this type of subject.

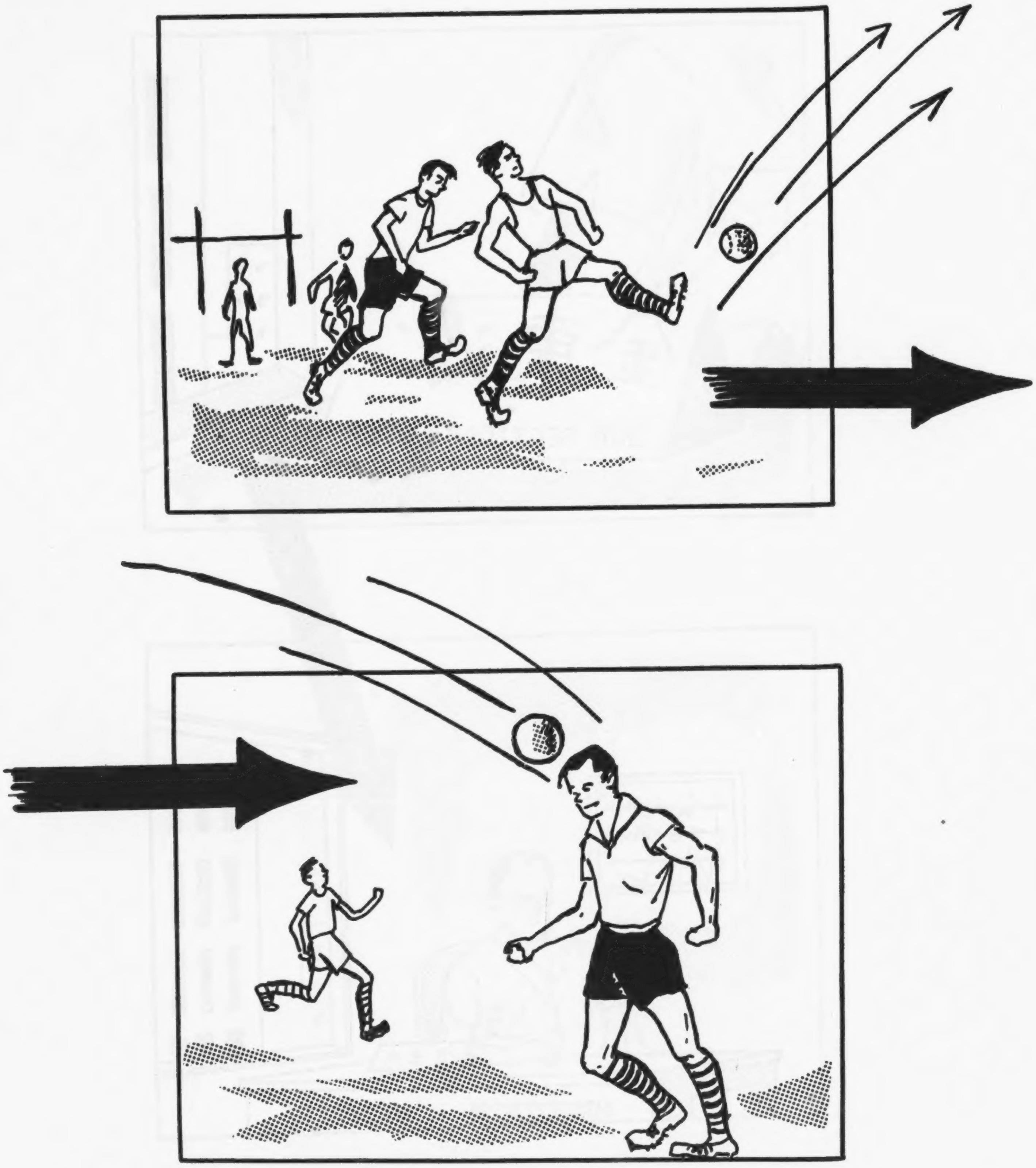


Figure 31. THE SWISH PAN. In shooting news coverage, sports events, and occasionally feature stories, the Swish Pan is helpful. By moving the camera quickly from one important subject to another important subject, extraneous in-between objects are blurred beyond recognition. In shooting soccer, for example, instead of following the ball through the air, the camera swishes from the kicker to the receiver since the object is to show the defense patterns of the players.

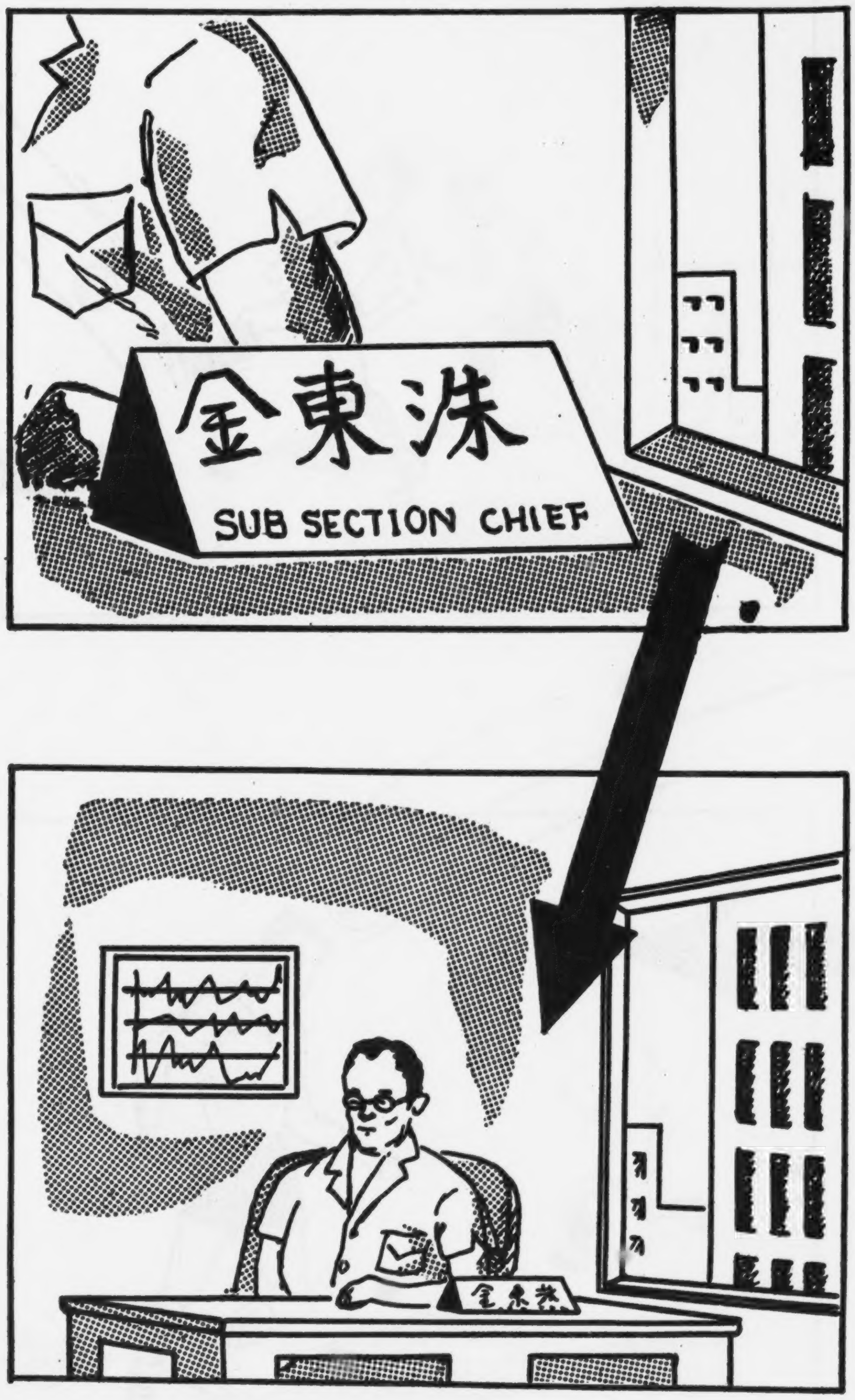


Figure 32. THE DOLLY SHOT. The camera dolly (or vehicle) is mounted on a track and moved in on, or out from the subject. This shot can begin with the camera framed in tight on some detail of the set or a performer's action. Then, as the camera is moved away, the subject's size diminishes and other new subjects are revealed in the frame.... This is a dolly out. A reversal of this movement (the dolly in) is equally effective in working in from an establishing shot to an important detail.

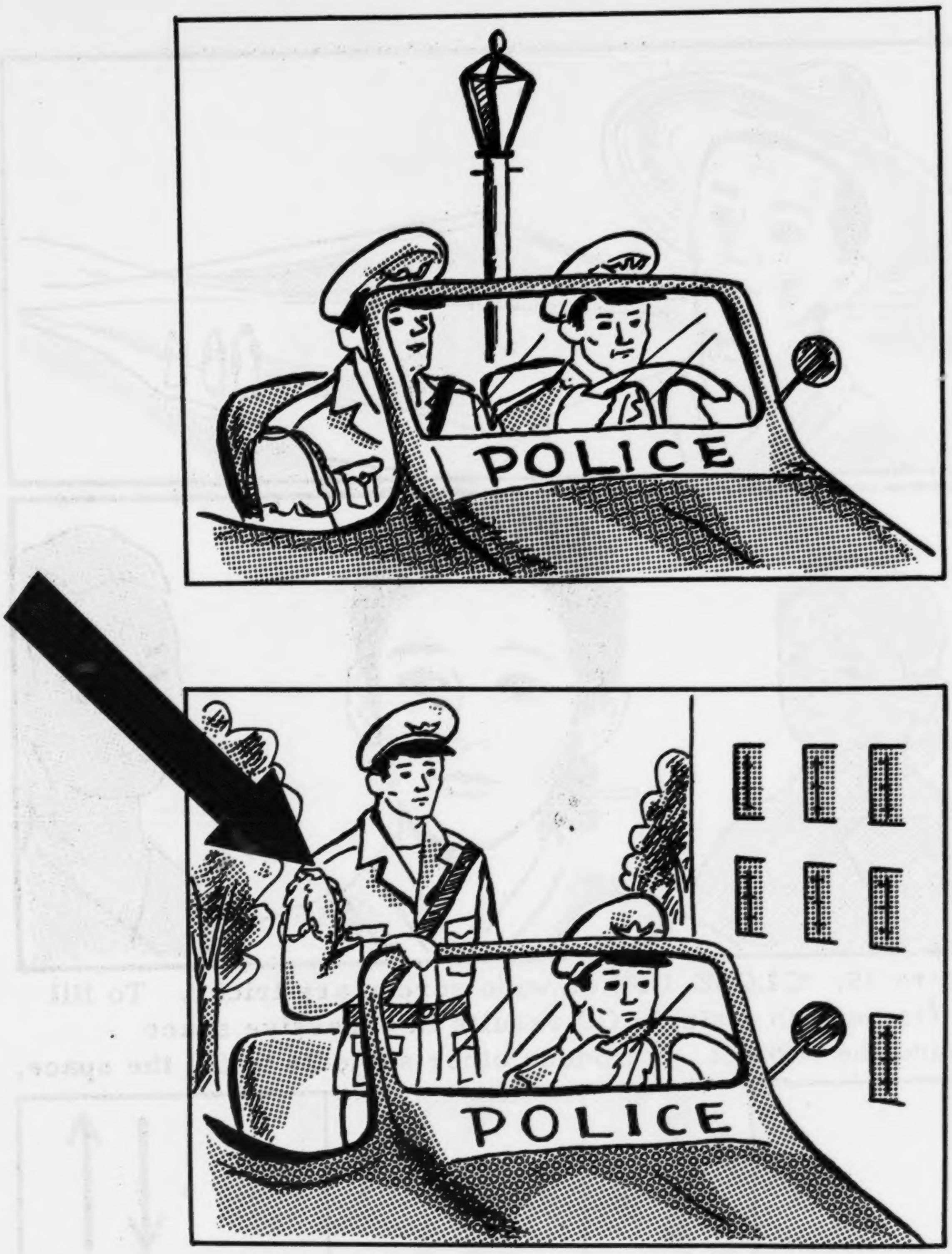


Figure 33. **THE TRAVELING SHOT.** Unlike the Dolly Shot, or the Pan Shot, the Travel Shot follows action and keeps the subject to space size the same throughout the follow of action. Travel shots use a camera on a dolly, or in many cases it can be mounted on an automobile or some other transport device. The vehicle must be driven smoothly, free of vibration which would result in rough photography. (Arrow indicates direction of camera and police vehicle)

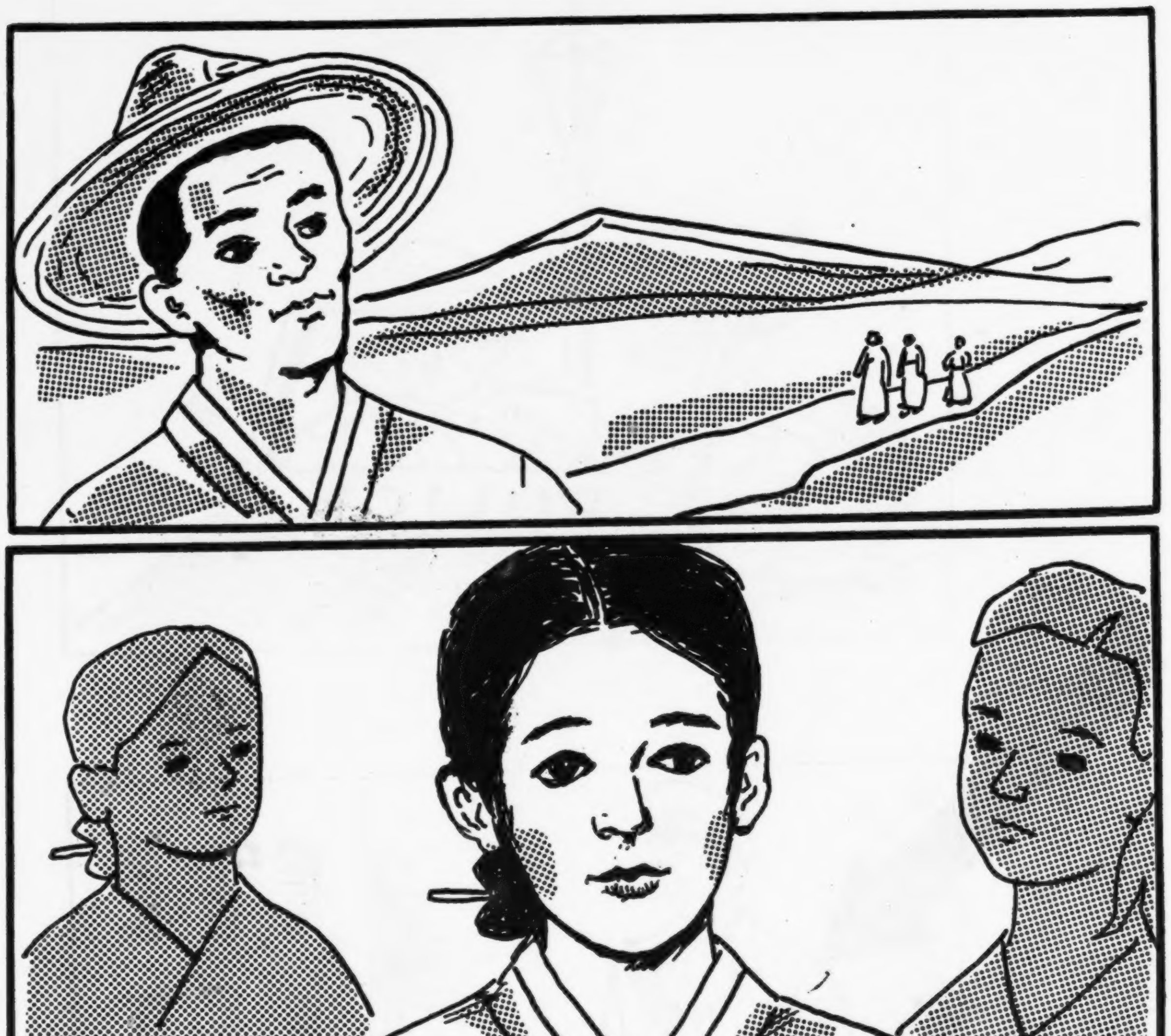


Figure 35. CLOSE-UPS on wide screen are tricky. To fill the frame with a single CU results in excessive space around the subject. Introduce other subjects to fill the space.

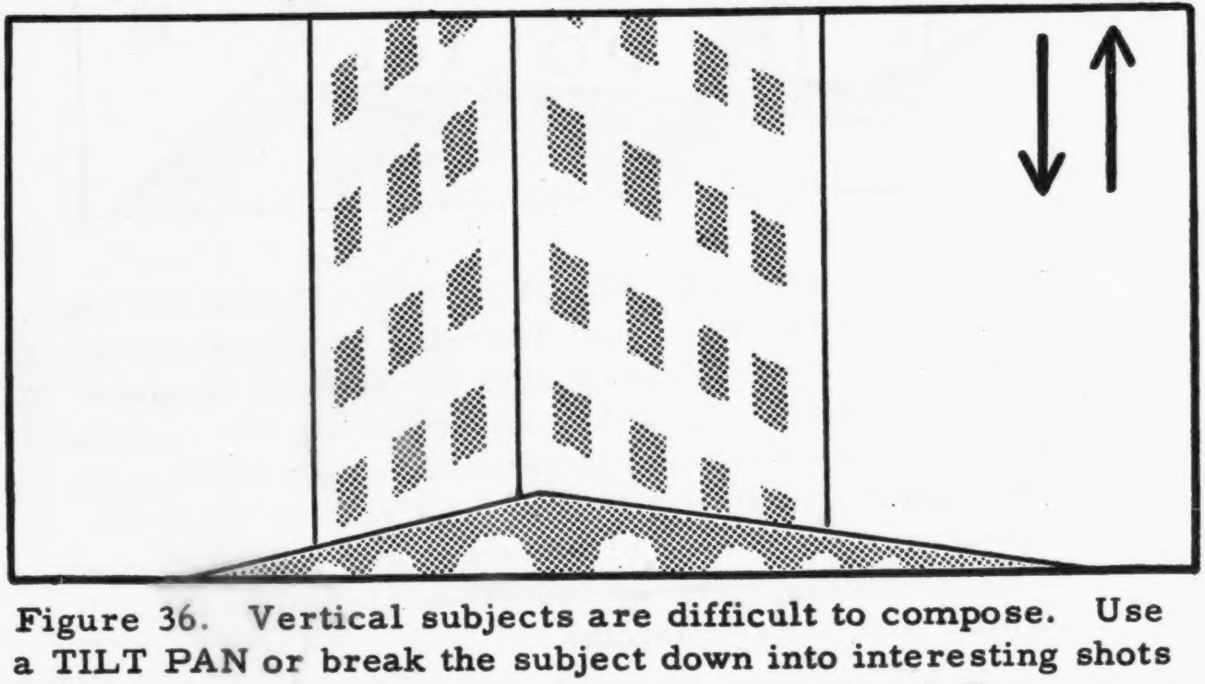


Figure 36. Vertical subjects are difficult to compose. Use a TILT PAN or break the subject down into interesting shots of details, typing them together with short Swish Pans.

OPTICAL EFFECTS. Don't become "optical happy" and use too many in your film. They are used for Time and Place Transitions, Montages, and special effects.

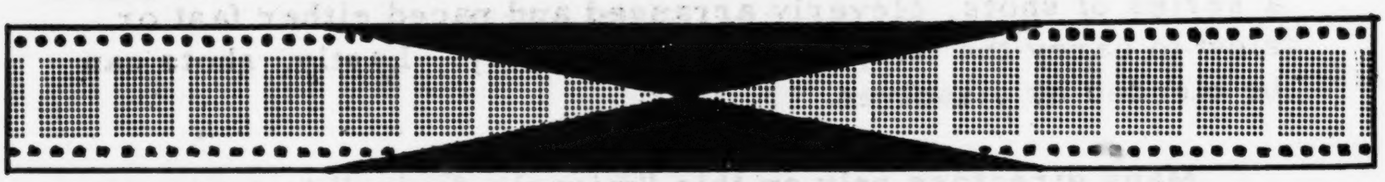


Figure 37. The FADE-OUT runs from a fully lighted shot to black-out and terminates a special sequence or the end of the film story. The FADE-IN runs from black-out to fully lighted scene, and begins a special sequence or film story.

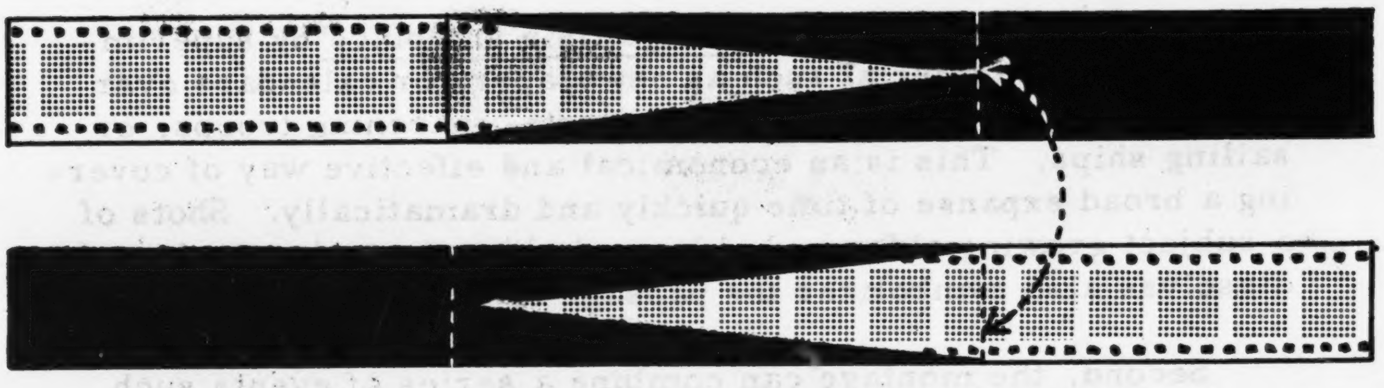
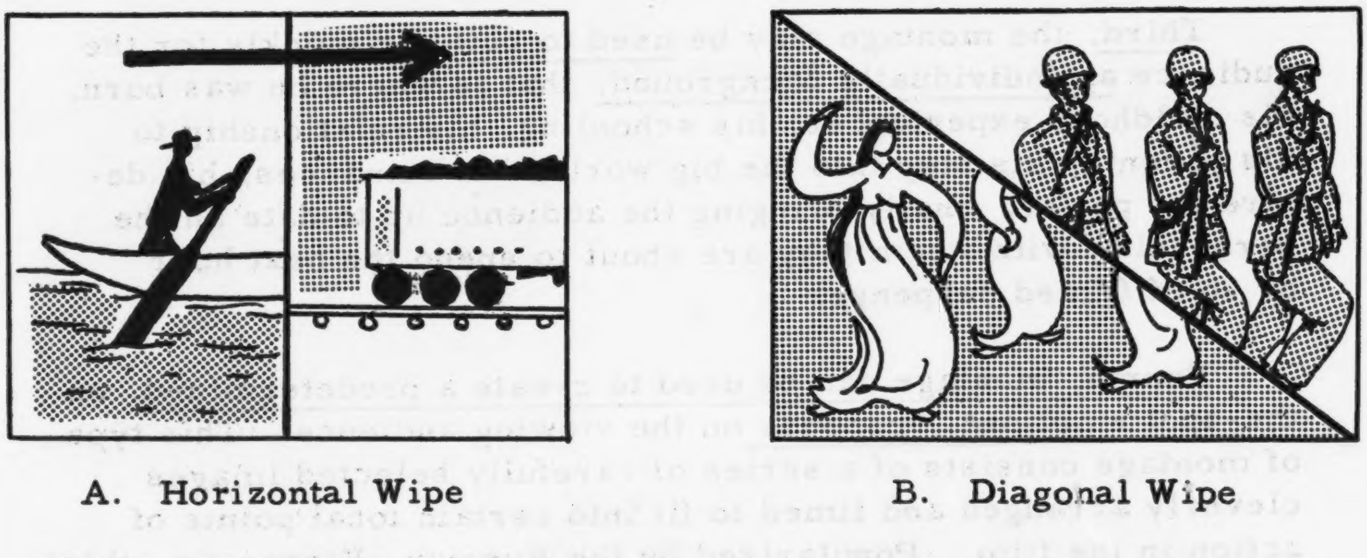


Figure 38. The DISSOLVE or LAP-DISSOLVE is a combination of overlapping shots, fade-outs, and fade-ins. As the result, one image appears to melt away as a new image replaces it. Especially useful for time and place transitions.



A. Horizontal Wipe

B. Diagonal Wipe

Figure 39. WIPES are many and varied. They are quick time and place transitional devices. One shot is moved off frame revealing a new one in its place.

Montage

Montages may be formed as a pattern of multi-printed (superimposed images). They can be formed by cutting together a series of shots, cleverly arranged and paced either fast or slow to carry the tempo of the film's story. Lastly, shots can be blended by dissolves.

Many directors rely on this "miracle device" to cover up filmic sins they have committed in their scripting or shooting stages. Like optical effects, montage has its place and should not be misused, or used too much. This device can help you in four ways:

First, it can be used to bridge time and place by superimposing printed material such as newspapers or calendars over symbolic action such as rioting students, marching troops, or sailing ships, This is an economical and effective way of covering a broad expanse of time quickly and dramatically. Shots of a subject growing older and older and older through a series of dissolves also symbolizes the passage of time.

Second, the montage can combine a series of events such as sports contests, historical happenings, or manufacturing processes. Step by step a manufacturing process can be covered through montage, squeezing routines that would actually take weeks, months, or years to complete into a brief thirty seconds of film.

Third, the montage may be used to build up quickly for the audience an individual's background, that is where he was born, his childhood experiences, his schooling, his relationship to his parents, his step into the big world, his romances, his desire for power, finally bringing the audience up to date on the personality with whom they are about to spend the next hour or so of filmed suspense.

Fourth, montage can be used to create a predetermined, on-the-spot emotional response on the viewing audience. This type of montage consists of a series of carefully selected images cleverly arranged and timed to fit into certain focal points of action in the film. Popularized by the Russian, Eisenstein, this montage form is an interesting but sometimes far-fetched tool you'll find fun to work with. A number of books have been written by a number of people on this particular kind of montage. I've included the more important ones under "Books to Read and Films to See."

In building up a successful montage you face the challenge of selecting exactly the right image or action to convey the feeling you wish to convey. Take for example a montage plan for carrying the feeling of progress. We face the choice of eleven shots to carry this feeling. Here they are: 1) large group of people working on a road, 2) earth-moving equipment on the move, 3) traffic moving in an orderly manner at a city intersection, 4) busy market scene, 5) smoke curling up from a factory chimney, 6) tanks moving through streets, 7) dancing people, 8) children eating, 9) people pulling cart with their belongings, 10) a dirty-faced child, 11) group shot of people laughing. Now, if to each of these shots we apply a positive or plus symbol for the shots that would convey progress and a negative or minus symbol to the shots that would cancel out the positives, what would we end up with? Obviously shots 6), 9), and 10), if used in a progress montage would weaken it, or render it neutral.

When making the montage, select the shots that logically add up to the sum total of the response you're trying to win. Add to this dynamically composed shots, the right timing and the right rhythm to help it produce the desired response.

CHAPTER VI

WE WRITE OUR SHOOTING SCRIPT

Before taking the next step in the film's preparation it will be helpful to compare the basic components of the theatrical drama and the training film. Probably we can compare them as follows:

Theatrical Drama		**Training Film**
Lines of words	**=**	**Frame**
Individual speeches	**=**	**Shots**
"French" scenes	**=**	**Scenes**
Scenes	**=**	**Sequences**
Acts	**=**	**Reels**
Play	**=**	**Film**

A Comparison Between the Theatrical Story and the Training Film

Theatrical Drama	**Training Film**
ACT I	**(Example - Acacia Tree)**
The situation, the setting of the stage, the unfurling of events, revelation of the essential (inner and outer) personality of the main protagonists. Tensions become obvious. **We begin to realize that these tensions can develop into conflicts. The characters, thrown into possible conflict, suddenly reach the "Y" at the end of the road. . . . Which road will the main characters decide to take?**	**The problem. . . . Our country is losing her valuable top-soil and we are without sufficient firewood to see us through the cold winter. . .** **Something has to be done to solve this problem. What? What is the solution? Which way should we go?**
ACT II	**MAIN BODY**
The decision is made. . . . The main character chooses a course he will pursue through the film. The second act opens with him in the middle of a big experience. The plot thickens. . . . Conflicts grow. . . .	**Well, we have scientifically approached the problem and found that out of several possible solutions, the acacia tree is the best answer.**

ACT II - Continued

Facts become jumbled. They need straightening out. . . . New conflicts become apparent. . . . The course the main character has chosen to follow now becomes more and more difficult . . . . Events unfurl faster and faster until it seems they cannot go on. . . . One tiny word. . . . One false move. . . . and we hit the breaking point. . . . Tensions snap. . . . The climax is reached

ACT III

Finally all truths have been revealed. Now, reconciliations must be made. The "wayward" husband returns to his village and virtuous wife. The "good" king regains his throne. The "villain" element is properly punished. Somehow the audience is assured that tragedy was inevitable or that happiness will prevail, or that the project so desperately fought for by the main character

MAIN BODY - Continued

But why? Why is it the answer? Its positive, its good qualities have been measured one by one. They are: (1) The acacia is prolific, (2) Has high regeneration ability, (3) Has a strong root system and replenishes nitrogen to the soil, (4) It is fast growing, (5) Acacia leaves provide food for small livestock and (7) Last but not least the acacia will provide a quick source of firewood. Question: But what of the tree's disadvantages? (1) Acadia is not ideal for construction purposes, (2) Acacia is difficult to harvest, and (3) Acacia snuffs out less hardy trees.

So we weighed the positive qualities against the negative qualities. . . . and found the positives so much stronger, especially as an answer to our firewood and erosion problems.

CLOSING

By showing the positive and negative values of the acacia tree and by recommending highly effective growing procedures, we have offered a good solution to our problem. What has taken place in this film can also take place in your village . . . Let's plant acacia trees, farmers and villagers. . . . Then we will have firewood and our mountains will again be green.

ACT III - Continued	CLOSING - Continued
in the story is now bound to succeed.	In this film we have seen visual evidence of the erosion, the firewood problem. We have systematically tested several types of trees to find out the best answer to the problem. We have measured its plus qualities against its negative qualities. On this basis we appeal directly to you, the viewers, to join in the acacia planting campaign.

Shooting scripts can be written up in two different ways depending upon the individual writer. A script prepared by a journalist whose background is that of word images relies on detailed shots or scene descriptions. He will more than likely avoid technical jargon. I might add that most directors appreciate this script form because it given them considerable freedom as the interpretative artist. On the other hand the scripter who has had a cameraman or director's background will tend to indicate very specific scenes in the script and will call these scenes shot by shot. There is much to be said for both methods of script preparation. I find that the first method works especially well when preparing a film that has a definite story and one that is highly motivational in character. When preparing a training film covering highly technical subject matter such as TELEPHONE INSTALLATION or SPRAYING FOR MOSQUITOES, I recommend the highly specific second method.

The shooting script for THE DYKE, followed quite closely the first method. It was loosely constructed, although here and there transitional devices such as dissolves, fades, and the like were used to move the reader from scene to scene. We used a format commonly used in the Hollywood feature film script. Here are a few pages reproduced for your study.

SAMPLE

SCREEN PLAY

THE DYKE

THE STORY OF A VILLAGE'S "REBIRTH" THROUGH COOPERATION

OPEN WITH A LS. OF SUNRISE IN THE VALLEY OF DONG SIK AS MUSIC BUILDS A HAPPY MOOD

DONG SIK
(Voice-Over)

.........this is the valley, and in the morning she sings to the mountains and the river flowing.

DISSOLVE IN TO:

Group of trees

CUT IN TO:

LOW ANGLE SHOT of trees.

CUT OUT TO:

MS. of trees and make SLOW PAN over to the completed dyke with the river in the foreground.

DONG SIK
(Voice-Over)

........the river flowing but told by the jebong (dyke) what to do. The jebong (dyke) tells the river "Yes, we want water" and "No, the water must not come today." This is the jebong....

CUT TO:

ANOTHER ANGLE of the dyke.

CUT TO:

ANOTHER ANGLE of the dyke and SLOWLY PAN through the rice paddies (ripe in harvest). Camera comes to rest in a MS of the village.

DONG SIK
(Voice-Over)

.........the jebong that my village built. And here the village sings back the songs of the valley. Happy songs from a happy people........the happy village that cooperation built....

CUT IN TO:

MS. of the village's new sanitary well where several village women are at work around the well. We see Sookja, Dong Sik's wife, as she draws water from the well, places the container on her head, and walks away up the street. The CAMERA FOLLOWS her and picks up Pak, Ri Chang, who leads a cow towards the well. Pak stops and chats with Sookja.

CUT IN TO:

MS. of Sookja and Pak as they converse.

DONG SIK
(Narration in first person)

........and this is Pak Ri Chang. (The narration to be developed introducing Pak, his capacity as village leader.)

Several small children whip in past Pak and Sookja. Sookja goes her way up the street. Pak nods his head as if wishing he were a young boy again.

THE CAMERA CUTS TO:

MS. of children playing volley ball.

CUT TO:

LOW ANGLE SHOT of children as they try for the ball high over the center of the net. One player MOVES IN TIGHT ON CAMERA LENS AND OUT for LIVE WIPE effect.

CUT TO:

MCU of woman in garden picking corn.

CUT TO:

MLS. of men and women at work harvesting rice. A chiga carrier with a load of rice makes his way across frame. Our camera Pans with him to a MCU of "Community Development" sign. The CAMERA HOLDS ON SIGN.

FADE OUT as MUSIC COMES IN STRONG

FADE IN ON:

MS. of Dong walking toward the camera through the village street.

DONG SIK
(Recalling the past of his now-happy village)

........when I first returned to my village after the war.... everything was wrong....

As Dong Sik approaches the camera we HOLD HIM IN A CHEST SHOT and SUPERIMPOSE MCU of crying child in the arms of its mother.

DONG SIK
(Continuing the story of his village just five years ago)

........the crops were bad....year after year the floods came to our village and washed away the valuable soil....the people of my village were discontented....the village had lost her spirit....

CUT IN:

MONTAGE OF SCENES IN THE VILLAGE of five years ago as Dong Sik recalls visually those trying days. Montage to be made up of the following shots.

MS. OF MOTHER AND CHILD in dirty street

CUT TO:

GROUP SHOT of men playing cards (for there is no work in the village).

CUT TO:

MCU of two men napping under a tree.

CUT TO:

MS. of skinny dog running down the street.

CUT TO:

MS. of an empty hog pen.

CUT TO:

MS. of dried up rice paddy.

CUT TO:

INTERIOR SHOT with a poorly set table, a single communal soup bowl, and half-filled rice bowls.

DONG SIK
(with bitterness)

.........why were these things so........I had recently married Sookja....we wanted a good home....a good village in which to bring up our children.....but I wondered about this village of my ancestors.....what was wrong with it?....was it worth staying here and starving or should I go to some other village or even to the big city?....I had seen much in the war and the city did seem to have much to offer. I soon made it my business to get in touch with Pak Ri Chang........

DISSOLVE TO:

....

DISSOLVE TO:

Montage of men at work on the dyke. By this time several of the women now bring in lunch for their men. A few more have joined the ranks.

CUT TO:

GROUP SHOT of several old men and young men of the village sitting under a tree close to the dyke construction. They shake their heads and taunt the handful of workers. One elderly man points his pipe to the group.

CUT TO:

MS. of the old man as he points

DONG SIK
(Voice-Over)

........Many of the villagers came to the dyke site, but they did not come to help us.... they at first laughed and made jokes about our work.... The first week passed, and it seemed that so little progress had been made.

DISSOLVE TO:

MS. of Dong Sik and Sookja returning from work on the dyke They talk.

DONG SIK

.............The work........it goes not so good........

SOOKJA

........But it has been only a week you've been working ..

DONG SIK

..........Yes ...and already Kim and Jong threaten to quit...

(In the distance we can see heavy thunder heads making up just beyond the mountains)

DONG SIK

........We need so many more people Sookja.. . Pak Ri Chang was right......we need the whole village.

As Sookja and Dong Sik pass by the local saki house the CAMERA CUTS TO:

MS. of In Goo standing in the door, laughing and joking.

IN GOO

........Hey, Big-time Farmer....come in for a cup of saki....

CUT TO:

MS. of Sookja and Dong Sik. Dong Sik momentarily glances toward In Goo then back to the street as they continue their way home.

CUT TO:

MCU of In Goo

IN GOO

........Fool.....A farmer in a number ten village.... (He laughs, as we again hear thunder in the distance)

The camera FADES TO BLACK. Thunder builds. Lightning interrupts the darkness.

CUT TO:

MCU. of Sookja and Dong Sik as they look from their porch into the dark night skies. Rain is sweeping across the frame, and frequent lightning flashes hit their faces, making them grotesque and frightened. Thunder comes in hard.

CUT BACK TO:

MS. of Sookja and Dong Sik, (Side-lighted) on porch....

CUT TO:

CU. of rain pounding into the garden area

CUT TO:

MS of cow in the barn (Edge-lighted).......driving rain sweeps across the barn as lightning flashes.

CUT TO:

MS. down dark street. A lone figure (Mr. Pak) comes running through (Lantern in hand). He shouts as he runs on down toward the river.

PAK'S
(Voice)

...... The river..... The river..... The river's rising..... Everybody down to the river.....

CUT TO:

CU. reaction shot of Dong Sik and Sookja.

CUT TO:

MLS. of the edge of the village by the river. Pak dashes down to the river with the lantern. He is quickly followed by several lanterns, so that the frame becomes filled with a crazy movement of lights in the darkness.

CUT IN TO:

MS. of group of men with lanterns. They point excitedly to:

MCU. shot of river dashing against its bank.

CUT TO:

CUS. of two or three men's faces. Pak yells

.... Look .... There down the river...... It's Cho's house ...... the river's washing it away.

CUT OUT TO:

MLS. of lanterns and flashlights running down along the river's edge

CUT TO:

FULL SHOT of Cho's house (edge-lighted) the water swirls up around the house. Cho struggles out of the house with his family belongings, followed by his woman (who also carries houseware)

CUT TO:

CU. of their faces

CUT TO:

MS. of Cho and his wife as they make their way in past the camera. Hold the shot on the flooded house, then....

FADE OUT TO:

Black as music builds

....

The shooting script prepared by Mr. Lim for SUPERVISOR AS A LEADER, PART I was tightly fashioned. Lim pretty well visualized what he was after and he was compelled to provide specific lip synchronous dialogue for his characters since this was a film involving characters in a series of situations and what the characters said to each other was probably the most important single element in the film. We used a typical educational film script format, not commonly used on feature films. Here follow a few pages of "Supervisor as a Leader, Part I" for your inspection.

S-A-M-P-L-E

Shooting Script (Final)   November 17, 1960

USOM - BPI - Training Film

SUPERVISOR AS A LEADER

(Part I)

Production #540

Picture	Sound
FI - Credit Titles	
1. Korean-American Cooperation Emblem	Music. . . . up.
2. Presented by National Officials Training Institute.	
Produced by Bureau of Public Information	
3. SUPERVISOR AS LEADER	
Title: This film dramatizes four supervisorship problems. Can you recognize them?	
FO - Titles	
SCENE 1. (At the section chief's home. Nearly time to go to the office in the morning.)	SOUND EFFECT The clock strikes eight.
4. 3S - The section chief is fastening his neck-tie while his wife helps her boy, Kil-nam, dress and fastens a knapsack on his back	
5. MS - Wife wipes Kil-nam's nose clean. Kol-nam goes out of the frame with a brisk bow.	KIL-NAM Goodbye, Mother. MOTHER (To the back of her child) Be careful of the traffic.

	Picture	Sound
	Now the wife picks up her husband's coat from the rack. (Camera dollies back and reveals section chief and his wife in FS.)	**WIFE** (Helping her husband put on his coat) I wish you would pay a visit to the school at least once for our boy. (No response from the husband). Lately his school work has been very poor, dear.
6.	MCU - Husband replies casually.	**HUSBAND** Yah?
7.	MS - 2 shot - At her husband's indifferent response, wife stops helping him on with his clothes. Meanwhile, husband buttons his coat, adjusts the necktie and goes to the desk at the corner of the room. Camera dollies in and reveals wife in MCU while husband talks.	**WIFE** How can you be so indifferent? You talk as though you were not concerned. **HUSBAND** You say his school work is poor because of me? **WIFE** I wonder what makes you so peevish? Did I do anything wrong by saying you should see the teacher? Look what they do for their son at Soon-Sik's.
8.	FS - Speechlessly section chief puts paper work into the briefcase by the desk.	They have not only visited Soon-Sik's school teacher many times but have also employed a tutor for their child. What on earth good have you done as a father, not to speak of household matters?
9.	MCU - Wife	

Picture	Sound
10. FS - Section chief picking up his papers.	**HUSBAND** Do you think I don't because I don't care? I am very busy. So you will have to. . . . .
11. MCU - Wife interrupts her husband. Camera dollies back until it reveals section chief and wife as she finishes speaking. Closing briefcase, the section chief comes toward his wife, who waits and stands in his way. He comes to a stop, face to face with her. After this long harangue by his wife, he goes out nervous and upset over this domestic quarrel. Camera rapidly dollies in and reveals wife in MCU.	**WIFE** Oh dear! You've got a nice excuse. Don't forget that your friends, checker game (badook) and other trifles have been the excuse whenever you came home late at night. It is a matter of accepting responsibility and not of time. If you really want to, why don't you visit the school teacher during lunch time? **HUSBAND** (Looking at his watch) You know I have no time left, and don't be so nagging in the morning. **WIFE** But morning is the only time I have to talk to you. Tell me whether you will go to see Kil-nam's school teacher today or not. **HUSBAND** Yes. . . . Yes.

Picture	Sound
	WIFE Please go see the teacher today without fail, and don't spend time on badook.
DISSOLVE TO:	
F. I. Title, ONE MONTH LATER	
F. O.	
F. I. TO:	
SCENE 7 (In the office room)	
59. TCU - of name plate reading "Sub-Section Chief, Hong." The telephone on the desk rings unanswered; as the camera dollies back we see the phone and then Mr. Hong, who is between the chair and the telephone. Pretending not to notice the ringing phone, Mr. Hong reads a newspaper with a cigarette in his mouth.	
60. FS - Mr. Lee brings some papers over and places them on Mr. Hong's desk. Lee then takes up the receiver. Camera follows Mr. Lee and holds Mr. Hong and Mr Lee in a MS. Straightening himself in the chair, Mr. Hong checks the papers absent-mindedly.	MR. LEE Here are the papers for your signature, Sir. (He takes up the receiver) MR. LEE Yes, it is. Yes, he is. (Holds out the receiver to Mr. Hong)

Picture	Sound
	MR. LEE A call for you, sir. (Mr. Hong pays little attention to Mr. Lee and registers unconcern for the phone call.
	MR. HONG Who is on the line?
	MR. LEE I am not sure, but it sounds like a lady, sir.
61. Finally, Mr. Hong raises his head and takes the receiver. (Camera dollies in and reveals Mr. Hong when he takes the receiver).	**MR. HONG** Sub-Section Chief Hong speaking. What? Who is this Oh, you, Miss Pak!
62. CU - Miss Pak talks on the phone.	**MISS PAK** Yes, it's me. Are you busy?
63. MCU - Mr. Lee standing beside the desk while Mr. Hong speaks on the phone.	**MR. HONG** No, not at all. For me, anytime Miss Pak is available, I'm available. Yes, Want to see me right away? O. K I'll be there. Wait, what is the name of the tea-room?
64. CU - Mr. Lee as he becomes more and more restless as Hong continues to talk on the phone.	
65 MS - Mr. Hong on the phone.	

Picture	Sound
66. CU - Miss Pak talks on the phone.	MISS PAK Please come to Haen-own tearoom.
67. MS - Mr. Hong hangs up the receiver, then looks at his wrist -watch and stands up. (Camera dollies back and reveals the 2 shot of Mr. Hong and Mr. Lee) Mr. Hong speaks to Mr. Lee as he goes out. Camera follows Mr. Hong.	MR. HONG I will be there right ways. MR. HONG Excuse me. I have to go out. Leave the papers on the desk.
68. MS - Mr. Lee looks at Mr. Hong who leaves the room. Camera pans as Mr. Lee goes to his desk and dollies in to reveal the clock in CU. The clock reads quarter past eleven.	

. . . .

With the shooting script completed the director is ready to go to work. In the following chapters we will hit a number of important aspects of direction. Once the photography is completed, a work print is made and it is this work print which we cut (not the original negative or reversal).

Piecing scene by scene into a "rough" or beginning edit, we make a film story. Finally after much cutting and recutting, after much attention has been given to pacing and scene building, we end up with a "fine edit." This is the picture portion of the film, ready for the next step - sounding.

Here at this stage we need a final narration script. This script does not detail individual shots but rather complete scenes. Opposite these scenes runs the corresponding narration. The lines of narrative may or may not be numbered to make it easier to locate them during rehearsal and recording. The narration is final. It is closely timed against the action. Lip-synchronous dialogue insertions have been allowed for, as well as sound effects. From this point only minor changes can be made in narrative, and none in dialogue. Needless to say, the sponsor or responsible technical advisor's written approval of the final narrative must be obtained before sounding. Here follows a few pages of narration script from THE DYKE.

S-A-M-P-L-E

FINAL NARRATION SCRIPT - THE DYKE

Picture		Sound
Fade in Titles:		
Presented by MINISTRY OF RECONSTRUCTION		
Produced by OFFICE OF PUBLIC INFORMATION		
Title: DOOK "THE DYKE"		
		Narrator
View of the valley of Mojung-Ri.	1.	This is the valley of Mojung-Ri. . . . And in the morning she sings to the mountains. . . . And the river, flowing. . . . the river flowing. . . .
View of dyke	2.	And held on her course by the dyke. . . . A dyke the people of the valley built. Today her people are a happy people.
"Model Community" sign	3.	. . . . and our community has

Picture		Sound
		been chosen as a model community.
Cattle and fruit ready for harvest	4.	Autumn time finds the trees heavy with fruit....
Women at the well	5.	There is the laughter of children.... the noise of many chickens and women.
Pak Ri Chang driving his cow past the well	6.	There's Mr. Pak.... He's our village leader.... we call him Pak Ri-Chang. And Old Man Kim.... he is busy throughout the day with his bees.
Flowers in full bloom		Rice grows full in the fields... And flowers too.... Our hearts are opened to the sunrise.
Dong Sik walking down village path	7.	But this was not always true of my valley.... When I first returned after the war, everything seemed to be wrong.
Montage of dilapidated village	8.	Unrepaired homes Idle grain mills A hungry village Idle people Foolish gambling An impoverished land
		Why were these things so? I had recently taken a wife into the house of my father.... and soon there would be children, but would I be able to make a good living here in the village of my ancestors? I soon made it my business to go see Village Leader Pak.

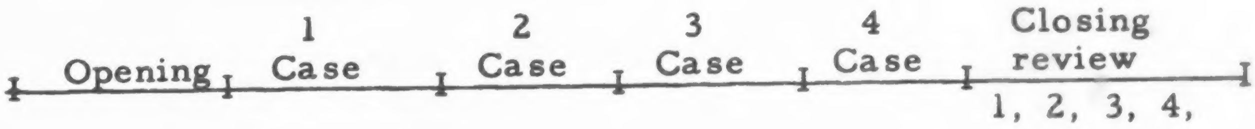
Picture	Sound
Pak Ri Chang and Dong Sik talking	**Pak Ri Chang (Lip Synch)** "....You are right, Dongsik. To reconstruct our village we should build a dyke first, for we could harvest very little grain at all for the last three years. The village is in desperate circumstances."
	Dongsik (Lip Synch) "Then why don't we build a dyke?"
	Pak Ri Chang (Lip Synch) "Everybody knows that we need it, but it will take almost three years to build it even with the devotion of all the villagers."
	Dongsik (Lip Synch) "Then let's begin...."
	Pak Ri Chang (Lip Synch) "The villagers feel the task is too great for a village of this size...." While you were in the military service I tried many times to get the people to begin work on the dyke.' "I have broken up card games several times....and appealed to the young men of the village.... but it was useless. The people would not listen.... even called me "crazy man." Without the help of all the valley the task is impossible....I mean that such a big job requires young men like you, Dongsik....."

Finding an Approach

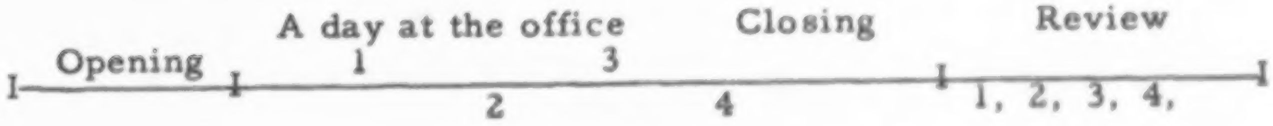
Once the scriptwriter completes research, he must choose the best framework on which to build his film story. This over-all design may even suggest the rhythm and tempo of the story. The purpose and the audience will naturally figure heavily in deciding the approach. Diagram several ideas, then go back through them and pick the one you want to use.

Mr. Lim, the scriptwriter assigned to make SUPERVISOR AS A LEADER, faced the problem of introducing four principles of supervisorship and illustrating these principles on film. A number of different approaches were open to him.

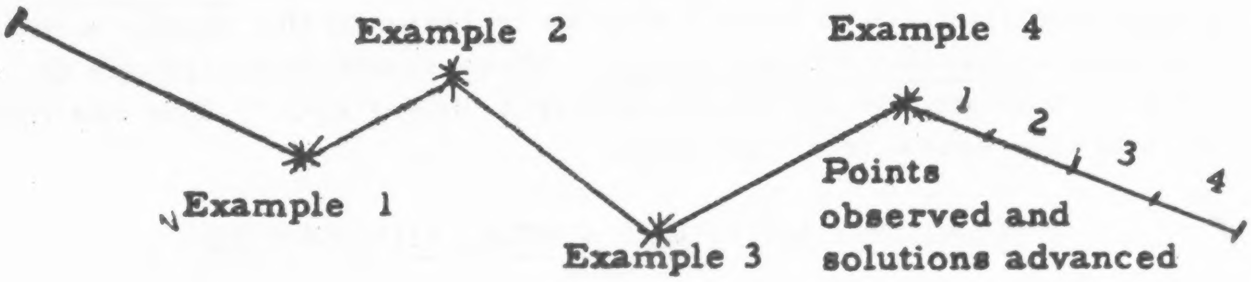
1. Break sequences into four equal parts, each representing a "slice of life." These four sequences would make up the main body of the script with an opening and closing, both necessary to introduce and summarize points to be made in the film. Graphically this approach would read:



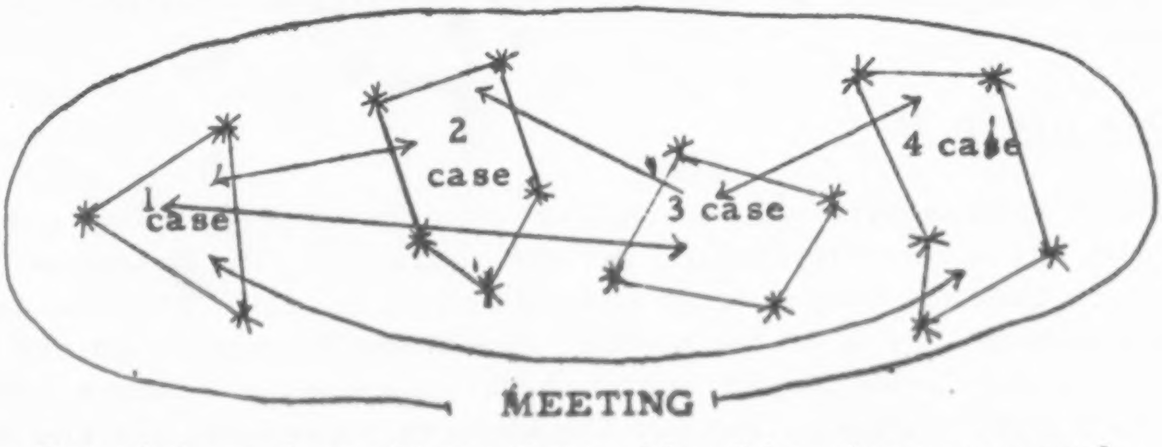
2. Organize four case studies into a single experience utilizing a single cast of characters throughout. Though more difficult to develop, the over-all experience would perhaps be a more natural one. This interweaving of characters, their problems, their conflicts, and their resolutions, is most challenging. Perhaps it could be a talk-back film with final review of points separated from the main story.
Graphically this approach would read:



3. Take a strong and important character, an authority on the subject and pass him through an organization where he will, as an authority, bump into situations which will in turn cause him to comment on his observations and how he would correct the problems encountered. Graphically this approach would read:



4. Take a large group activity, perhaps a chamber of commerce group where there is an election of officers in progress. Here we can pull to the surface several small group activities, play them against each other, reveal tensions and how they are released throughout our visual-aural experience. In this approach it would be difficult to delineate between situations but this in itself would provide a good chance for discussion and analysis. Graphically this approach would read:



Out of these four alternatives, Mr. Lim chose approach number two. This is good training in (1) the invention of a realistic situation, (2) major character development, (3) personality clashes, (4) and minor character reactions. By resorting to graphics he had before him a constant reminder of how his film would look. . . . an overall glimpse at its rhythm and points of conflict. By using this method he could chnage sequence and scenes into a more dynamic story line.

Visually Interpreting the Written Word

The script writer always faces the danger of having a written scene misunderstood and therefore misinterpreted when played before the cameras. The writer must always remind himself that a written idea can more than likely be filmed in a number of different ways. . . . producing a variety of meanings. To have your ideas interpreted as you feel they should be means writing the scene descriptions in such a way as to leave in the reader's mind a clear, a visually strong image. Many scene descriptions do little or nothing for the film creator's "inner eye." For example; let's take a scene from the film,

HEALTHY MOTHERS - HEALTHY BABIES.

Description I

A pregnant woman walks along a dusty road. She seems to be very tired and, as she approaches a small bridge, we notice that she falters, catches herself and walks on. Before she reaches the other side of the bridge, however, she again stops and leans on the bridge railing.

This running description gives us a very objective visualization in words. By writing more in the spirit of the subjective camera approach, we would find the description possibly running like this:

Description II

A village-type woman, heavy with child, plods along a dusty road. It is late afternoon. As she approaches the bridge we notice that her step is slow and that she frequently stops to catch her breath. Once on the bridge, she stops for a moment and then moves on. Towards the end of the bridge she again stops. Her whole body seems to sway. The camera moves in tight and we see her hands, white at the knuckles as they grip the bridge railing. A quick pan up to her face and we see beads of perspiration breaking over a hot and flushed face. Her head bobs to and fro as she fights off dizziness. This is a woman, eight months pregnant, on the verge of developing serious toxemia.

Some good questions to ask yourself in writing up your motion picture visuals are: What? Who? Where? When? Why? and How? Then one by one write out your description based on these questions.

Comparing the second description with the first we can see that the director would be able to make a much more accurate interpretation and a much more interesting scene from the second description than from the first.

In much the same way as we pick out key shots for developing our storyboard, (Refer Chapter VIII) pick out key words or phrases which answer the What, Who, Where, When, Why and How's. These words or phrases we can now put to work in coming up with a visual interpretation. Always keep a pencil and sketch pad handy Sketch out a rough drawing of your ideas on subject groupings and settings. Here you have the beginning of your storyboard, or if you decide not to storyboard, then you have made a visual impression in your mind which you'll be able to put to use later on as you direct the scene before the cameras. These sketches are helpful additions to the Director's workbook which we will take up later on. Let us lift a phrase or two out of Description II and see how easily the camera can take over the key words and build up a scene. . . . body sways. . . . white knuckles. . . . railing. . . . face. . . . . beads of perspiration. . . . .

Next a set of rough sketches can be based on the key words and phrases. Note Figure 40.

Practice writing picture-like word combinations and practite putting Pictures to Words. . . . It is wise to begin with a single descriptive word such as Fear, Remorse, or Joy. These are words you can easily develop into mental images. After working through them, tackle the more complex words or combinations of words such as "a touch of fear," or "the joy of a prisoner about to be released."

The ability to Put Pictures to Words is seldom a talent of the administrator or technical advisor assigned to follow through with you on an educational film. The untrained eye has a tendency to look at everything in a long shot or medium shot. The untrained eye seldom recognizes the importance of continuity and it knows not of "overlap shooting" techniques. Don't expect them to look at your film story visually. Word Descriptions mean much more to them. This is were you assume a dual role. . . . The creator of pictures to effectively match the script, and the interpretor of these pictures in a layman's language easily understood by the advisors with whom you may be working.

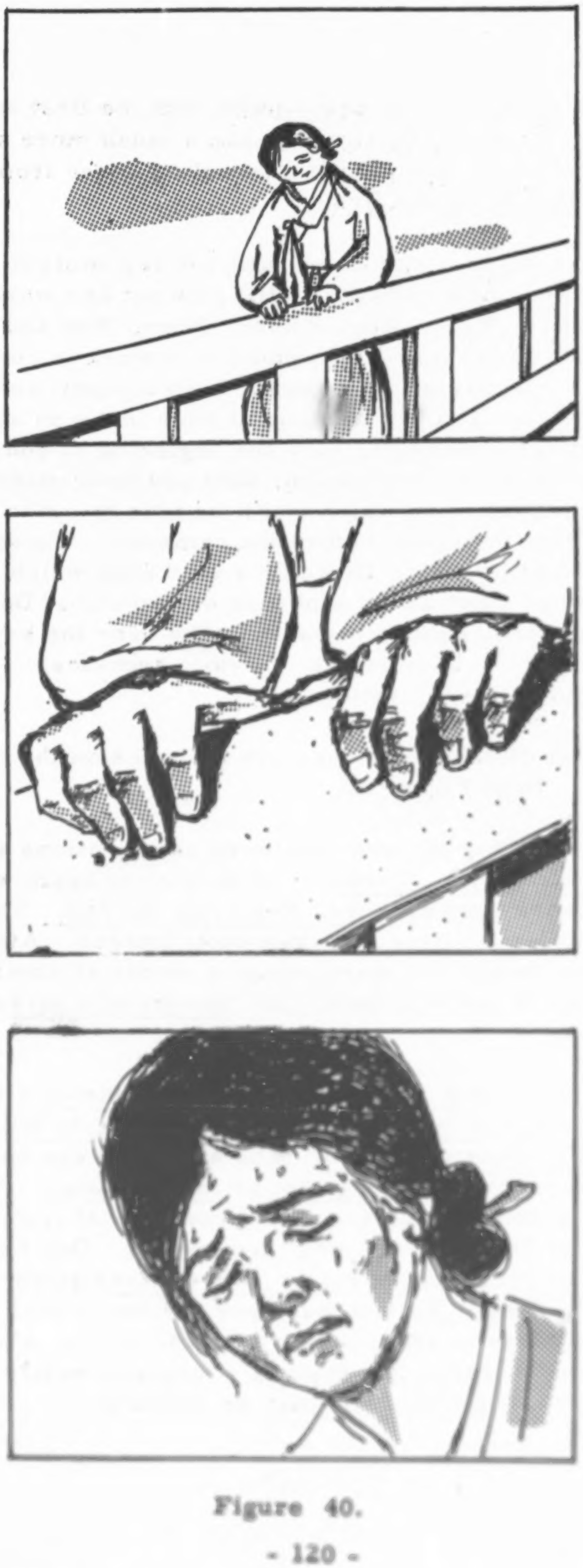


Figure 40.

Characterization

Analyse your major and minor characters. Some of them will fall into the "stock" character category, others require special development. Remember your "stock" characters must be interesting. No character is all black or all white. He is a combination of grey values. The more interesting the character, the more complex this mixture of greys. For example, a Buddhist priest I met near Pusan some time ago was surely not an all-white individual. Truly he was a pious man, thoroughly versed in Buddhist doctrines and the ways of a religious man, but he was also a human being. He could laugh with and enjoy the company of a foreigner, he was accomplished as a cook and highly respected as a teacher. A man like this is made up of many grey scale values, perhaps leaning toward the all-white personality, but not without several touches of the more interesting greys.

Think of your characters and their relationship to the other characters in your script. What are the super objectives of your leading characters? What are the secondary objectives? Is the objective to destroy himself or to edify himself? By destroying himself is his secondary objective to edify another, or by edifying himself is he more concerned that another be destroyed? What kind of an environment was he raised in? What is his educational background? What is his family - farmer or city business man? What kind of clothes does he wear? How does he walk? What about his speech? Does he have an accent? What kind of interesting business can you apply to his character?

Don't neglect your minor characters. They generally will have to be developed up much faster than the majors but whatever you do, do not make them "thin" underdeveloped personalities. Your minor players serve as a sounding board or as support, or perhaps opposition factors in your story.

A Bad character too easily put in his place by the Good character fails to fill his function as an antagonist. . . . an opposer. The bad character should have some good mixed in here and there, making him a more interesting "grey" personality. In other words, at the beginning of your story the bad elements should be as strong as the good ones. The story's resolution will have a much greater impact as the result of putting your characters in conflict than if a simple "easy to get" approach is used.

Except for scripts of fantasy, write believable characters into your film story. If they are put into a tight spot, a difficult situation, then make that situation a plausible one. Don't rely on "miracles." or other "by chance" devices to free your characters. Don't make things too easy for them. Things just don't happen that way. Take, for example, some films we've worked on: Sookhi, suffering from T. B., puts off treatment of the disease and only after it has progressed to a dangerous degree is it treated. She methodically, not miraculously, is brought back to good health by a doctor. True to life, for most people tend to put off things as long as they dare. Thus, Sookhi is a believable person.

In the case of the **UREA FERTILIZER** film, Farmer "A", whose crops haven't been good over the past three years, is helped by his neighbor, Farmer "B", the fertilizer salesman, and the farm agent. All of the characters are possible; their actions and reactions ordinary and human.

On the POLICE film, Mr. Kim, the policemen, faces a number of problems which he eventually resolves on his own.

Give your characters a sense of humor. People who play their parts throughout the story without giving the audience some touch of comedy here and there stand a chance of becoming stereotyped or melodramatic, and eventually dull.

What's in a Name?

Surely the very popular names are not as interesting as those used less frequently. Take, for example, names like Kim or Jones; both are over-used in their respective countries. If your story just has to have Kim as a major character, the least you, as the writer, can do for your audience is to give Kim second and third names that have a refreshing sound. Strive to fit the name to the character. Despite the Korean practice of naming their off-spring in a relatively formal pattern, there are a number of good character names used in the literary circles today. For example: Kim, Sak-khut, meaning Kim, who wears the straw hat. Then there is Hul, Chookee, the slim one and Tung, Tungee, or "Fatty", while Kung, Sang-won is shrewd and uncompromising.

Examples of outstanding names in western literature are: Nathaniel Hawthorne's two characters, Roger Chillingworth

3

(a *cold* and heartless man) and Arthur *Dimmisdale* (an *ambiguous* individual with a *hidden* sin). Others are *Studs* Lonegan (high spirited as a *stud* horse), *Scarlet* O'Hara (with the *fiery* personality), and her opposite, *Melanie* (who, with *sad resignation*, accepts life without resistance).

Empathy

In establishing significant interplay between the charcters in the film and the film audience, the writer will find it helpful to enter into a kind of communion with the character he is creating .... becoming that person by proxy, as it were. If, in your writing and filming, you have succeeded in establishing this communion, then you can expect the viewer to enter into the story, unconsciously associate himself with the hero in the film, actually become the hero as he goes through his adventures. There is the "written in" empathy experienced or recognized by the writer and thus supplied in the script, and then there is the empathy we hope our future audience will share with the performers when they see the motion picture. Successfully involving the audience in the filmic experience by building up mental anxiety, uncertainty, and curiosity about the characters will always help propel or unfurl the events in your story much more effectively. And so, in building up empathy, the scripter must have a deep understanding of the people he is writing into his story, a real kimchi-and-rice understanding. This means he will also have to give the characters an identity which the audience will sympathize with. . . . and this goes for the "bad" as well as for the "good" characters.

In *DIARY OF SERGEANT PAK,* a night patrolman, mild but firm of manner in carrying out his various duties, impresses us early in the story as the kind of policeman most of the viewers would like to be. On patrol, we meet the bullish, overbearing type in Private Kim. He is a "black" character who will never change. On Sergeant Pak's arrival at his new assignment, the audience is introduced to Private Hong who appears to be another "black" character until, during the course of the story, we begin to realize he is a "grey" personality who has been misguided somewhere in his basic training. . . . He changes as the action progresses and the viewer is compelled to re-evaluate his character. It is quite possible for some members of the audience to frankly admit to themselves that they too are more like Private Hong than Sergeant Pak. . . . that they should take a second look at themselves. . . After all, Hong is a good man at heart.

Movement, Business, and Action

Basic to any motion picture, these three elements are frequently confused. As a writer and director you should think of these as a unity, a composite kind of activity.

Taking them separately, we might think of Movement as broad physical activity. The characters before the camera on a set are directed to move from points A to B to C and back to A. The better you understand the basic "tools" of writing, and directing as well as the limitations of the medium, the more clearly your movement directions should be.

Business is that little extra something, a device the performer uses, or the way in which he uses the device to add depth to his characterization. Movements sometimes become business too. The habitual tugging of an ear, the scratching of the nose, the twitching of facial muscles might add substantially to the personality. Business may require special props. For example, an odd, upsidedown method of loading tobacco in a pipe may contribute to the character.

Keep your dialogue in step with the movement or business. Any one of these falling out of step with the others will be reflected in the film's action.

Action has been theorized on time and time again from Plato down to the present. For our scripting purposes, let's think of action as a combination of movement, business, and dialogue. The action of one performer causes a reaction of the second performer. It is action and reaction that moves the story forward .... causes it to flow from scene to scene.... from the beginning to the end of the story.

In THE ENLIGHTEND VILLAGE, a meeting of the village Community Development Committee gathers to decide on a plan for harnessing the river. One man, Kim, the miller, argues against a new community rice mill.... He walks away from the group "hot as red peppers". This action of Kim provokes a reaction from the group. The chairman replies that everybody cannot be made happy. Besides, Kim is a "hard head." The village level worker, however, encourages the group to compromise and consider Kim's problem. Kim, meanwhile, has reconsidered and realizes that the new mill will help him too.... and so the story moves on.

But action often can be slowed down or stopped. The writer may do this intentionally, or it may be accidental and fatal to the story. Action stoppers include: The unrelated "cut away" or "inserted" shot thrown into the action, without reason, the "flashback" may not stop forward action, but will slow it down. Frequently the reviewing of a technical procedure or the insertion of an animated sequence, both important in the training film, can stop action unless cleverly integrated.

Tempo or Pacing

How fast does a film's action unfold? Does the action move smoothly and quickly, or is it slow and heavy? It is generally accepted that a fast-paced film is ideal for "the chase," "cops and robbers" type of story. Again, it is the quickly paced action that carries comedy. The melodrama may effectively use a combination of fast and slow action, while the tragedy is basically slow. As a writer or a director you'll find it helpful to graphically plot out and analyse the tempo of your film. Refer to Figure 41A.

Rhythm

Rhythm and tempo are closely related, actually interdependent. As the film's action unfurls, an invisible pattern is formed of major and minor crises. This overall pattern we call rhythm. It will help you as a writer and a director to graphically record these crises. See Figures 41 and 41A. In this manner you will be able to readjust scenes which obviously are misplaced in your story and will thereby affect its continuity or throw it out of balance. The speed of the unfolding action and the pattern of accents is usually combined into cinematic form by the editor, but he is limited by the kind of scene you envision in your script, the manner in which you direct the scene and the resulting photography.

Setting and Mood

Stage your action in appropriate settings. Don't cancel out the effectiveness of good filmic action by putting it in a contradictory setting. For example, in the film HEALTHY MOTHERS, HEALTHY BABIES, the doctor and nurse are shown in a spotlessly clean health clinic washing their hands. If this same scene had been shot in an unsanitary and filthy setting and an old dirty towel had been used for a prop, the salutary action would have been cancelled by the background. The mood of your story may be thought of as heavy or light. Choose carefully the locale, the type of building, the room, the furniture and props to physically carry the mood you wish to convey. This should be the easiest part of your writing. The job of embodying mood in the actions and reactions of your characters is by far more involved. After deciding on the setting you will probably find that many new and helpful ideas will come to mind as the result of your better understanding the physical stage on which you will be working and it will help you visualize your characters' movements more easily.

Narration and Dialogue

Theoretically, the ideal film, in its pure form, should be so well planned and executed that it does not require the addition of sound. This kind of film is rarely produced. We are fortunate in our day and time to have sound, and it should be used to support and to strengthen the action.

The preparation of both narration and dialogue seems to give Korean writers great difficulty. In the case where highly technical subject matter is being shown, it is because of the limitations of the language itself, and little can be done to help at this point. Mixing in Chinese and Japanese is perhaps helpful, but is not the ideal solution. Despite this, the writer should make every effort to include important details in his narration. Korean writers tend to scan over the important and write in generalities. Does this tendency stem from the fact that they did not thoroughly research their film in the beginning? The author feels this may be the basic trouble. The time to collect your narrative material is during research.

Writing narration and dialogue takes time, and it takes hard work. It means writing up a rough draft, revising this draft, writing it again and again until you, your supervisor, the technical director, and the sponsor agree it does the job.

Make your narrative and dialogue realistic. Talk the language of the audience for which the film is being made. This may include the use of dialects peculiar to the locale in which the film is to be made. Have fishermen talk like fisherman, farmers like farmers, musicians like musicians.

The next thing the author suggests is far from easy, impossible some may think, but here it is. Attempt to write your dialogue in short condensed sentences and phrases. This is difficult to do in your language, but if fragmentary writing can be successfully worked into your script, your over-all action will move forward faster and possibly more smoothly. To shift from highly formal writing used at present to the more informal is not easy. It will require lots of experimenting as well as understanding on the part of the audience but it is surely worth a try.

Another useful device in combating a sluggish dialogue is the use of overlapping last lines of the speech of one character by another. This is bound to speed up your action if it is properly directed. Here's the idea used in an English passage. Two farmers, Lee and Kim are discussing (heatedly) the tightwad, Cho:

1. Lee:. . . . But I've already paid Cho for the fertilizer.

2. Kim: And he still threatens to
take you to court?
↑
3. Lee: Take me is right, for 75,000 Hwan; that is how much
he's taking me for.
↑
4. Kim: Cho is a big fool to treat his neighbor
like that
↑
5. Lee: Like a dog he treats his neighbor. . . . (Pause)

6. Kim: Maybe he should go live in Suwon. . . . eh?

7. Lee: No. . . No. . . Even Suwon is too good for the likes of him.

8. Kim: Ha. . . . ha. . . . ha. . . . ha. . . .
↑
9. Lee: It's no laughing matter, Kim.

By coming in over the relatively unimportant words at the end of those speeches marked by arrows, the dialogue is propelled along much faster than if each man had waited for the other to complete the sentence. The next time you're in the market, or at a wedding, or a funeral, listen to some of the group conversations and you will find that people really don't wait for other people to finish their speeches before interrupting with one of their own. Overlapping dialogue is natural and should be used to make your action lively. Note also how the overlapping pattern is broken by a pause. Pauses are effective; they story the overflow of action just long enough to give us a chance to catch up, and they are useful in dramatically making a point.

Suspense

Build in enough doubts and unanswered questions to make your audience constantly curious as to just what action is going to take place next. As we discussed under Characterization, don't let things work themselves out too easily. Keep the audience waiting. . . . but not too long. Relieve your audience and then begin a new suspense build. Don't write in your major climax too early in your story. Save it for a place near the end. Unexpected delays, arguments between two strong characters, a newcomer to the screen, an experiment being carried on that could be fatal or successful. . . . these and many other devices can be used to build suspense. Mr. Chey missed a good chance to build up suspense in his lung operation sequence. Also, Mr. Yoo, could have made more of the chase in the "cops and robbers" opening of DIARY OF SERGEANT PAK. Mr. Lim could have made more of suspense in the SUPERVISOR II film just after the return of the Chief Librarian. Seemingly little details may really be the beginning of a good suspense build-up.

Graphic Analysis of Script and Film

Resorting to a graphic analysis of the film script (Figure 41), we are able to see the production in its entirety. All major and minor scenes can be reshuffled into a more effective arrangement. The addition of timings for each scene give us a clearer idea of the film's rhythm.

After photography is finished, and the work print rough edited, a graphic analysis of scenes and sequences will give you an indication of how closely you followed your shooting script. In Figure 41 we see that only two significant changes were made between shooting script and answer print. The "Dong-sik and Sookja, Their Problems" scene was eliminated and the "Village Level Workers Assigned to Community" scene was added to the final version to the final version of the film.

Figure 41A is a graphic analysis we used in preparing the script for PREVENTION AND CURE OF TB. Look these analyses over and give them a try on your next film assignment.

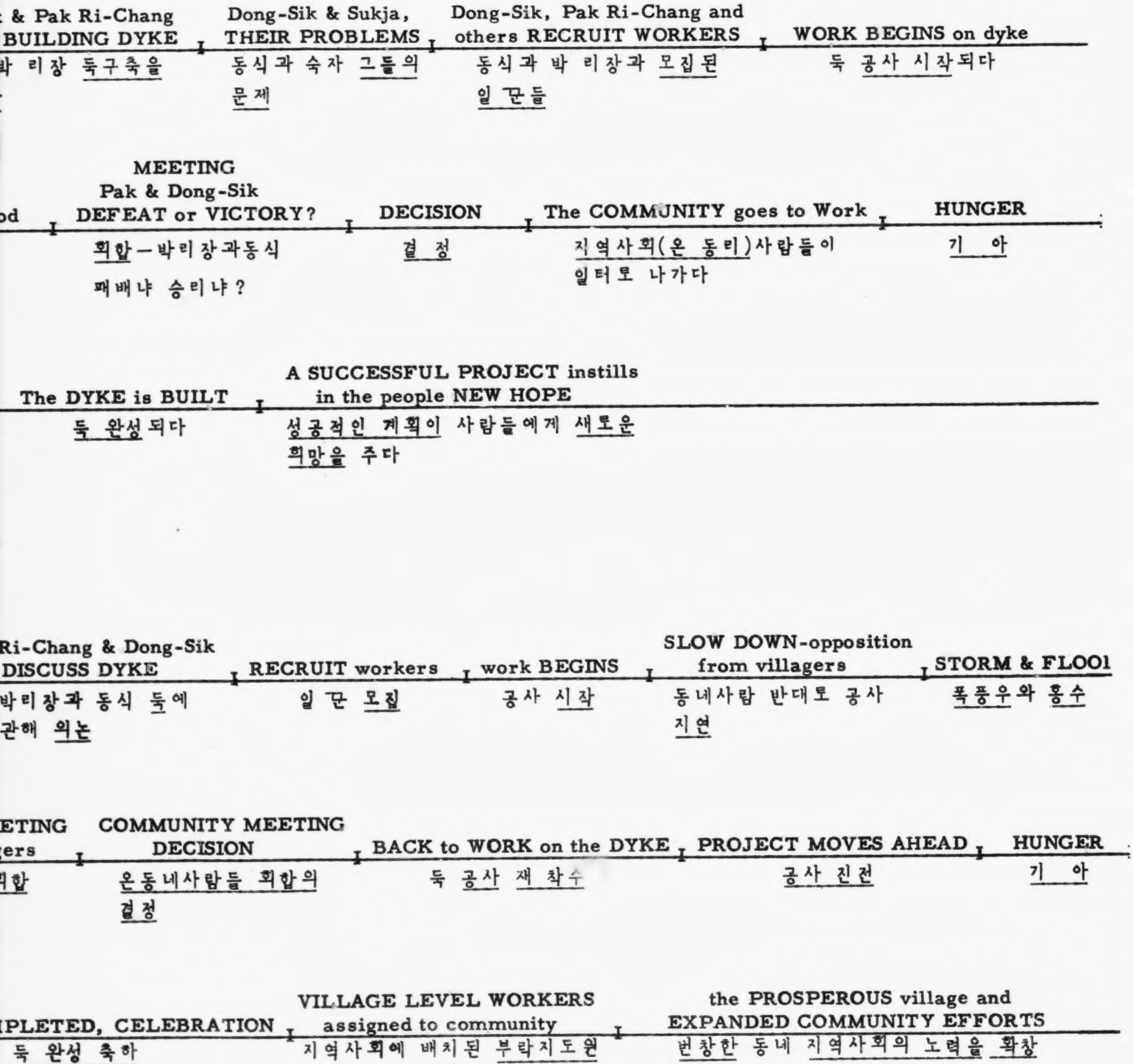
GRAPHIC ANALYSIS of "THE DYKE" based on the SHOOTING SCRIPT

PROSPEROUS village	번영한 촌락
Dong-Sik's RETURN TO the POOR village	동식이 가난한 동리에 돌아오다
Dong-Sik & Pak Ri-Chang DISCUSS BUILDING DYKE	동식과 박 리장 둑구축을 의논하다
Dong-Sik & THEIR PRO	동식과 숙자 문제
TROUBLE with some of workers	몇몇 일 군들의 애로
The STORM and FLOOD	폭풍우와 홍수
RESULTS of flood	홍수의 결과
MEETING Pak & Dong-Sik DEFEAT or VICTORY?	회합—박리장과동식 패배냐 승리냐?
Pak Ri-Chang ASSUMES LEADERSHIP...sells cow Mor	박리장 지도권을 잡다 소를 판다
FULL COMMUNITY COOPERATION	온 동리의 협력
The DYKE is BUILT	둑 완성되다
A SUC in t	성공적 희망을

GRAPHIC ANALYSIS of FINISHED PRINT of "THE DYKE"

PROSPEROUS village	번창한 동네
Dong-Sik's RETURN	동식의 돌아옴
POOR village	가난한 동네
Pak Ri-Chang & Dong-Sik DISCUSS DYKE	박리장과 동식 둑에 관해 의논
RECRUIT	일 군
RESULTS OF flood	홍수의 결과
MEETING with VILLAGERS Walkout	동네사람들과의 회합 순조롭지 못하다
"OIL-PAPER" MEETING prominent villagers	동네 유지의 회합
COMMUNITY MEETING DECISION	온동네사람들 회합의 결정
VILLAGERS STRIKE Pak Ri-Chang assumes LEADERSHIP	동네사람들 일을 지부 박 리장 지도권을 잡다
BACK to WORK	다시 공사
DYKE COMPLETED, CELEBRATION	둑 완성 축하
VILL as	지역

Figure 41.



& Pak Ri-Chang BUILDING DYKE
박 리장 둑구축을

Dong-Sik & Sukja, THEIR PROBLEMS
동식과 숙자 그들의 문제

Dong-Sik, Pak Ri-Chang and others RECRUIT WORKERS
동식과 박 리장과 모집된 일꾼들

WORK BEGINS on dyke
둑 공사 시작되다

od

MEETING Pak & Dong-Sik DEFEAT or VICTORY?
회합—박리장과동식 패배냐 승리냐?

DECISION
결 정

The COMMUNITY goes to Work
지역사회(온 동리)사람들이 일터로 나가다

HUNGER
기 아

The DYKE is BUILT
둑 완성되다

A SUCCESSFUL PROJECT instills in the people NEW HOPE
성공적인 계획이 사람들에게 새로운 희망을 주다

Ri-Chang & Dong-Sik DISCUSS DYKE
박리장과 동식 둑에 관해 의논

RECRUIT workers
일 꾼 모집

work BEGINS
공사 시작

SLOW DOWN-opposition from villagers
동네사람 반대로 공사 지연

STORM & FLOOl
폭풍우와 홍수

ETING
ers
합

COMMUNITY MEETING DECISION
온동네사람들 회합의 결정

BACK to WORK on the DYKE
둑 공사 재 착수

PROJECT MOVES AHEAD
공사 진전

HUNGER
기 아

PLETED, CELEBRATION
둑 완성 축하

VILLAGE LEVEL WORKERS assigned to community
지역사회에 배치된 부락지도원

the PROSPEROUS village and EXPANDED COMMUNITY EFFORTS
번창한 동네 지역사회의 노력을 확창

Figure 41.

THE DETECTION AND CURE AND PREVENTION OF T.B.

Graphic Analysis:

40 Sec.	1 Min.	45 Sec.	30 Sec.	40 Sec.	1 Min.	30 Sec.
Dodge Ball Game and titles	Sook-hi in Class Singing	X-rays	Suspect	Recall Skin Test	Doctor Advises Treatment immediately	Father Recommends Home treatment

45 Sec.	30 Sec.	20 Sec.	1 Min.	1:15 Min.	30 Sec.
Sook-hi Fails in health	Children notice Sook-hi	Tired	Collapse	"Lip-Synch" Sook-hi Father & Doctor	Whole Family involved Mother Critical

15 Sec.	2:30 Min.	1:15 Min.
Decision by Father	Home treatment explanation	Mother's operation

1:30 Min.	30 Sec.	25 Sec.	1 Min.
Home treatment	Recovery of both	Sook-hi returns to school	Recap lecture by Doctor "Lip Synch" End titles

Figure 41A

In this chapter we've only touched fundamentals of the script's development. There are numerous devices, short cuts, and formats available to the writer which we have not gone into, and space is limited. Keep the following suggestions in mind in perparing your next script.

1. If you get a good STORY IDEA..... stick with it. Don't let minor characters and subplots destroy your strong central theme.

2. The script is the "torage" of your film.... the root from which many new roots will grow. Thirty percent of the over-all production time should be devoted to working and reworking the script into a polished and effective one.

3. Develop a second-nature awareness of the essentials provided in this chapter as well as in others.... Essentials like characterization, empathy, movement, business, and action.

4. Keep your dialogue and narration simple and to the point. Don't write around your subject in generalities. Remember it is in the research stage where you find your narration and dialogue ideas. The more thoroughly you research, the more interesting your script should be. Korean writers have plenty of room for experimenting in and establishing an informal, highly filmic use of their language.

5. Strive to prepare story with coherence and unity. It is fun to play around with theoretical filming, but it is more rewarding to end up with a film that has continuity.

CHAPTER VII

MOTION PICTURE COMPOSITION AND MOVEMENT

Your frame of reference, the space in which you will work, is a FRAME. . . . A series of FRAMES usually make up a SHOT. . . . a combination of planned shots produces a SCENE. . . . Scenes are developed into SEQUENCES . . . Sequences into REELS and reels into the FILM.

The good director will train his mind's eye to be forever on the watch for compositions. . . . The kind that move. . . . A director's eye is a SPACE SELECTOR. . . . a roving eye that stops now and then for a long look and from that long look comes his so called "stills," subject matter in motion momentarily stopped. Then the director's eye moves on and on. . . . from point A to point B it moves. This moving frame may at this point be likened to a moving proscenium arch of a conventional theater. . . . a moving proscenium but one that can TELESCOPE IN to a close-in scrutiny of the subject or one that can TELESCOPE OUT for a distant observation of the subject. This ability to telescope in or out gives you a CLOSE-UP or a LONG SHOT. If we were only interested in shooting long shots we might as well watch a stage play. The real advantage of motion pictures over theater is that we can move in for close-up. . . . a film is not a film without close-ups.

Added to this remarkable close-in inspection by the camera is the ability of the moving picture to handle MOVING PERFORMERS (subject matter), the MOVING FRAME or a COMBINATION OF BOTH.

What's in a Line?

When the artist, and here I'm thinking primarily of the film director, looks at any composition he is bound to see a wide variety of basic elements forming an overall composition, either pleasing or unpleasing. When you first begin working on your compositions, I would strongly suggest that you try a line analysis of your work. There are certain basic functions of lines which you will one day come to respect. They have become more or less "universalisms," elements of design that have weathered the ages of criticism. One of your first steps should be to go for a long walk and begin looking for line in the thousands of exciting and possible pictorial compositions you'll run into each day. In this text we'll take up the six fundamental lines and see how they'll stand alone or work together in forming more complex studies. Not only will lines like these work in understanding pictures, but they can also help you as you plan your sets or map out the movement of your actors before the camera. Here they are. Keep in mind that we're working in a standard 35mm ratio. Unfortunately a workable and adjustable frame that can be made to favor vertical, as well as horizontal compositions has not been put into practical use, so we will stick with the standard 35mm in the studies which follow.

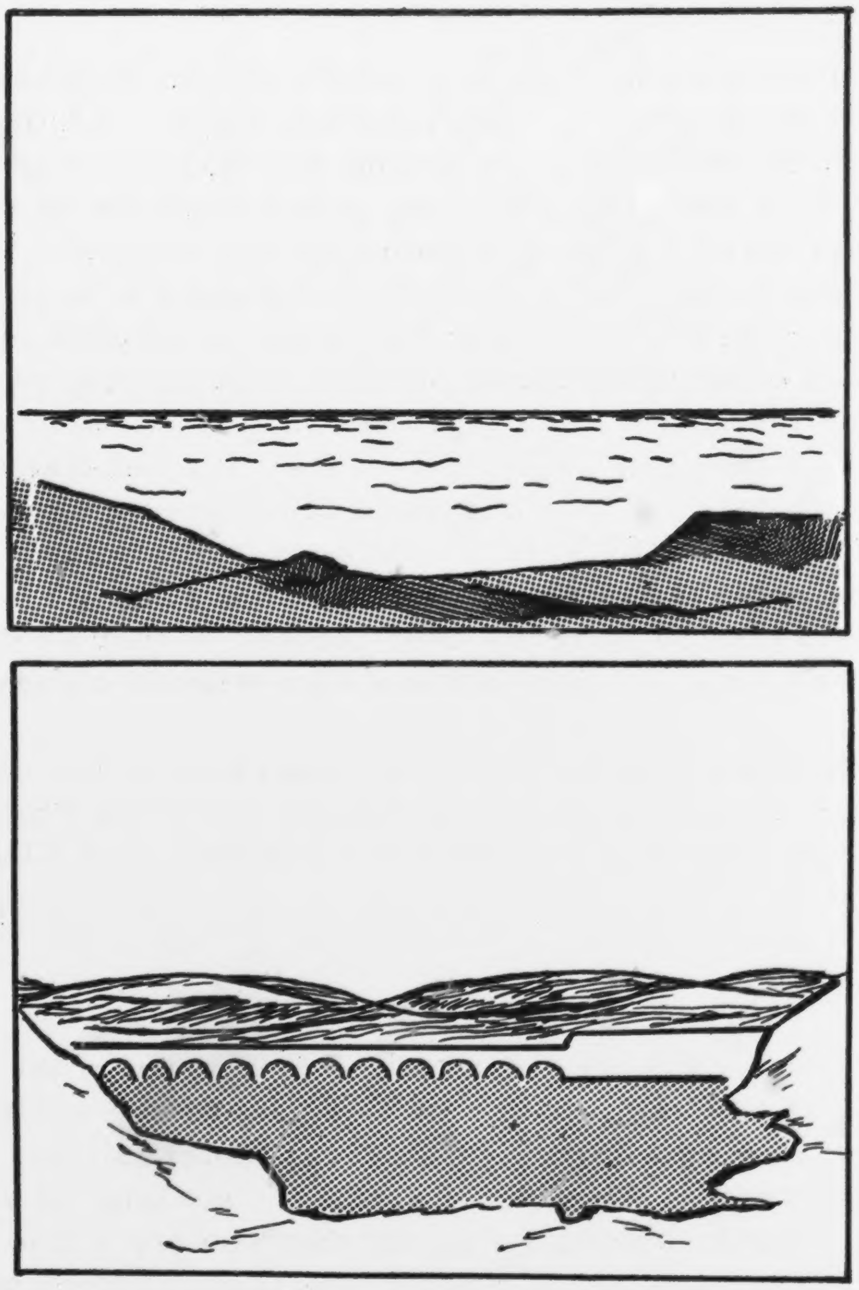


Figure 42. Horizontal. The gravity line, stabilizer of other lines, born of the earth, the prairie, still waters, serenity, the line formed by a dam.

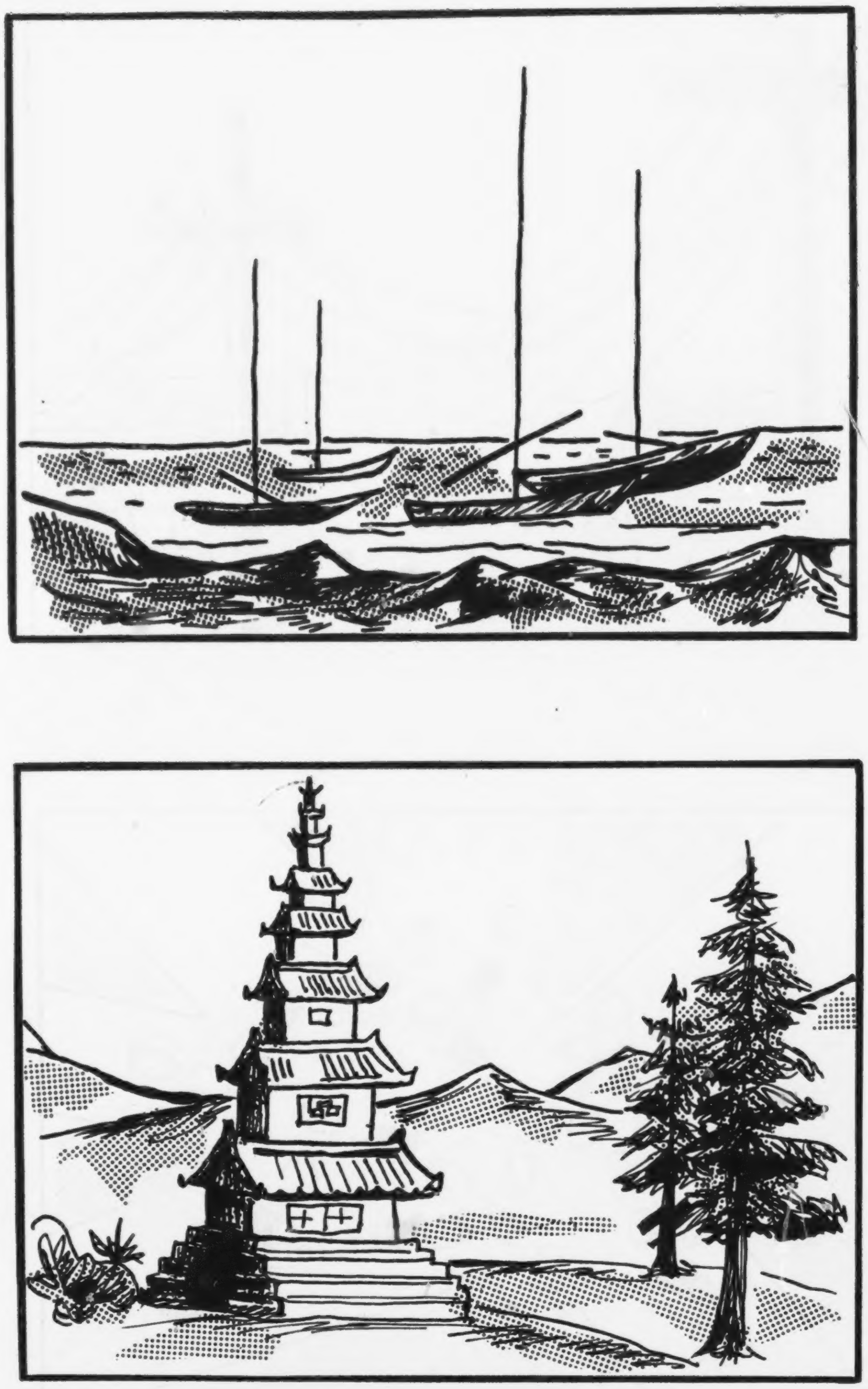


Figure 43. Vertical. The king line, the seeker of heights, the line of dignity, great men, tall evergreen trees, masts of sail boats against the sky, pagodas, a lonely person.

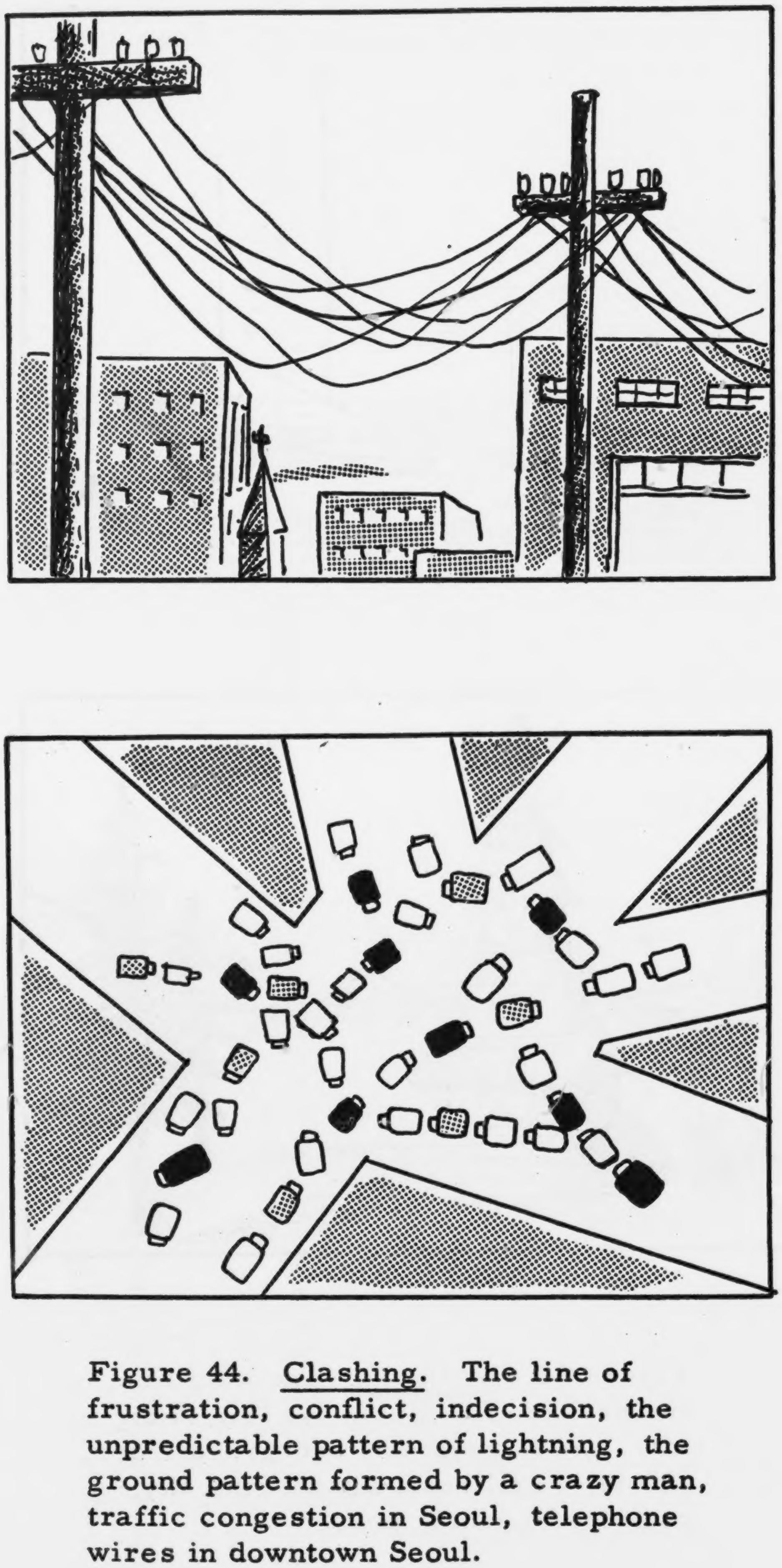
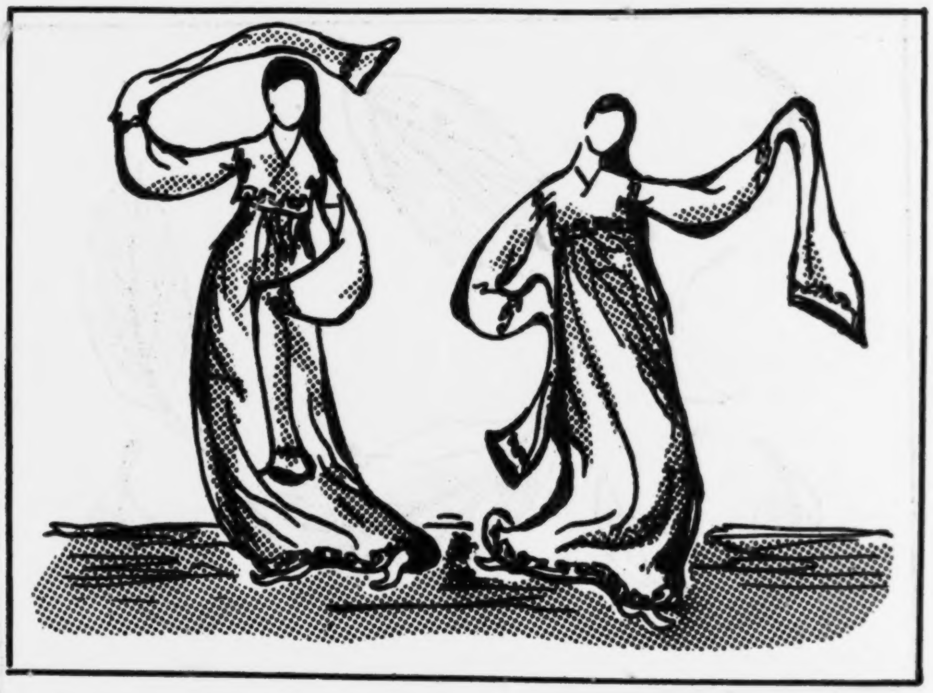


Figure 44. Clashing. The line of frustration, conflict, indecision, the unpredictable pattern of lightning, the ground pattern formed by a crazy man, traffic congestion in Seoul, telephone wires in downtown Seoul.



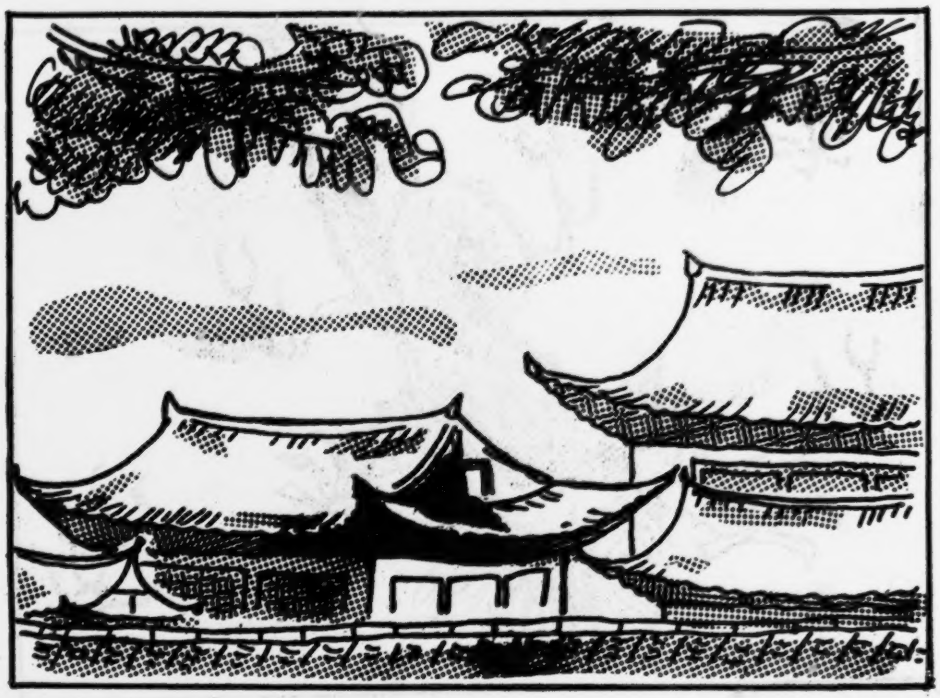
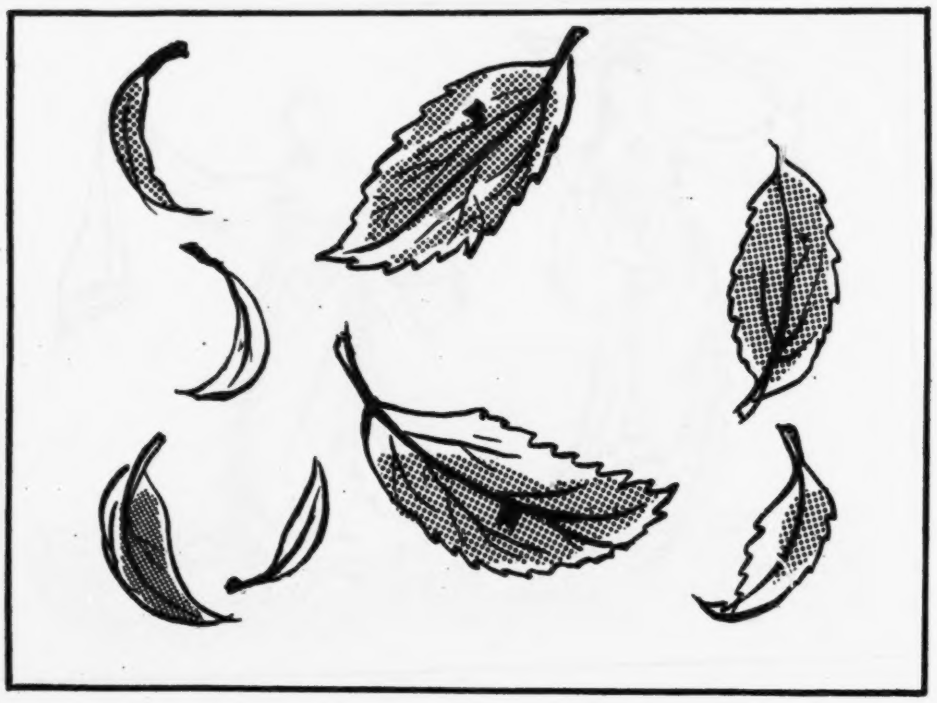


Figure 45. Graceful Curving. The line of grace, femininity, harmony, the gentle curves of Korean roof-tops, the rhythms of the delightful kisang dancer, an aerial view of roads winding through the mountains.



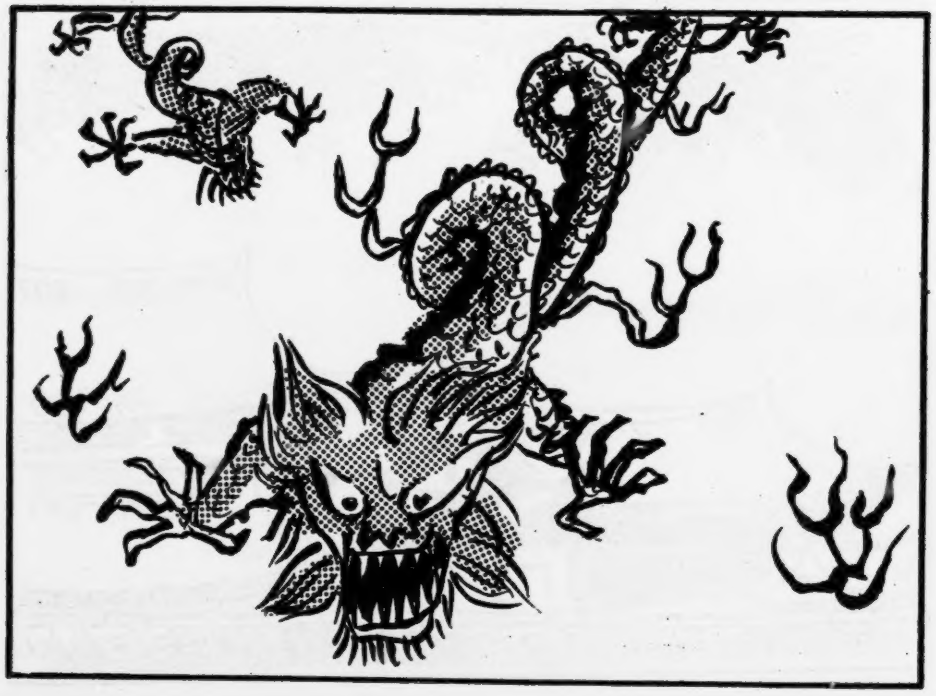
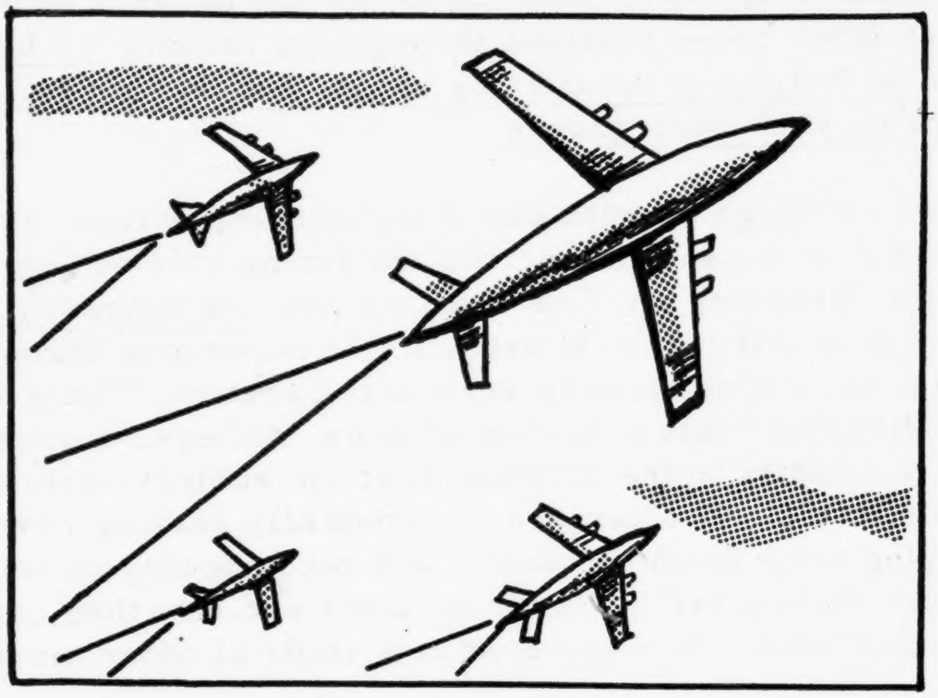


Figure 46. Comic. "Stuff of the funny" lines, the comic, the grotesque, the ground pattern formed by a man with too much mechu, the demons and the dragons that guard the temples and city gates, the crazy gyrations of leaves that fall in autumn.



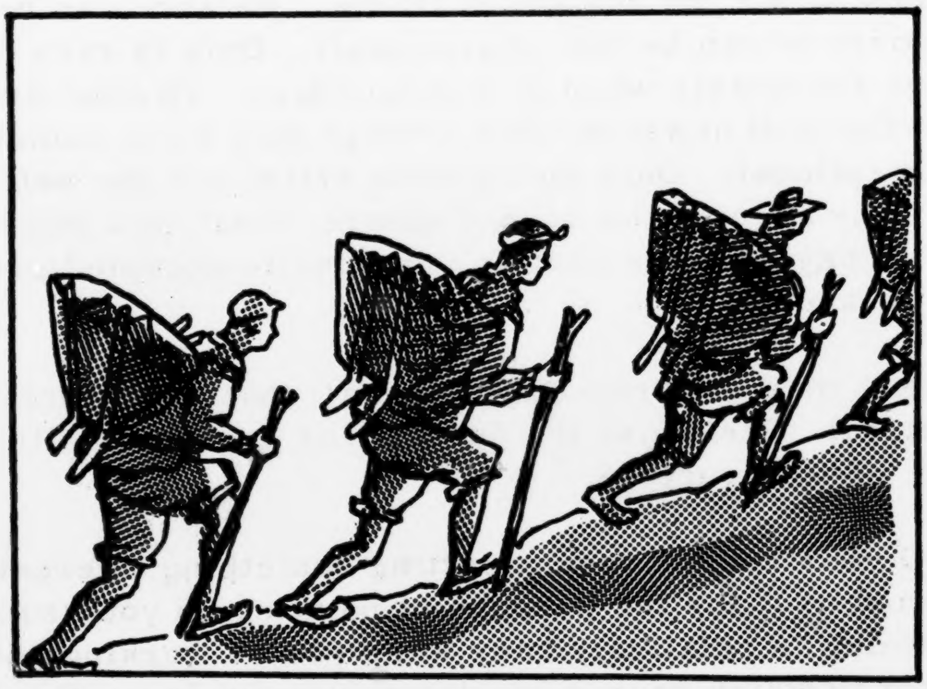


Figure 47. **Diagonal.** **The space slicer, the line of force, jet planes overhead, a hard driving rain, sailboats in a stiff wind, ghigae carriers crossing a bridge.**

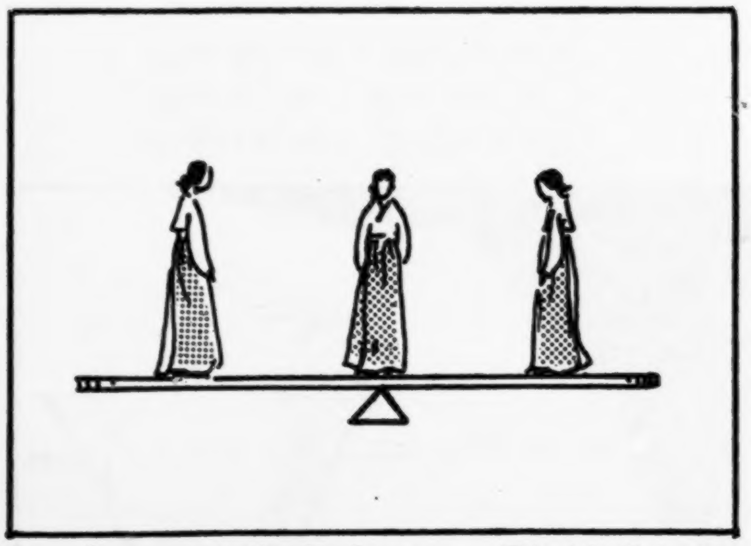
By combining these basic lines we can produce abstracts of what may later on be realized through the camera. Abstracts not only can be helpful in visualizing shots, but they may also be used in analysing your photography.

Now, as we go on with our study of composition, we must keep in mind that in the motion picture the frame will be "on the move" constantly "dressing up," or shall we say, recomposing on its subject. It is difficult to illustrate this movement through still drawings, but we've already seen in the section "Tools of the Writer-Director" that a variety of pans, dolleys, zooms, and cuts give extra fluidity to the movement of the subject confined within the frame itself. The camera is constantly seeking new subjects . . . . moving away from old ones, and recomposing on the new. With some feeling for fundamental lines and how they can fit into our compositions, let's move on to a study of other more involved factors.

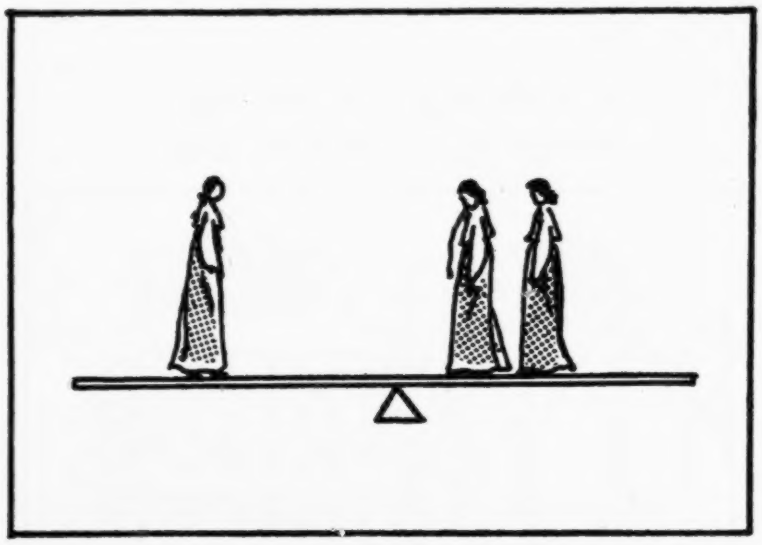
BALANCE is the way in which your subject matter fits into the frame. . . . it is the way in which you, as a director and a good cameraman KEEP the subject in frame. Balance can be good (harmonious) or can be bad (discordant). Only in rare usages can balance be acceptable when it is discordant. Psycho-dramas and some off-the-cuff newsreel-like footage may fit in sometimes but this is exceptional. Only the camera artist and the well-trained director fully acquire the second nature "feel" of a balanced composition. They may use certain universally accepted principles in learning balance.

Balance may be formal or informal; that is, symmetrical or asymmetrical. We'll use the nul dtiki or see-saw to illustrate these two. See Figure 48.

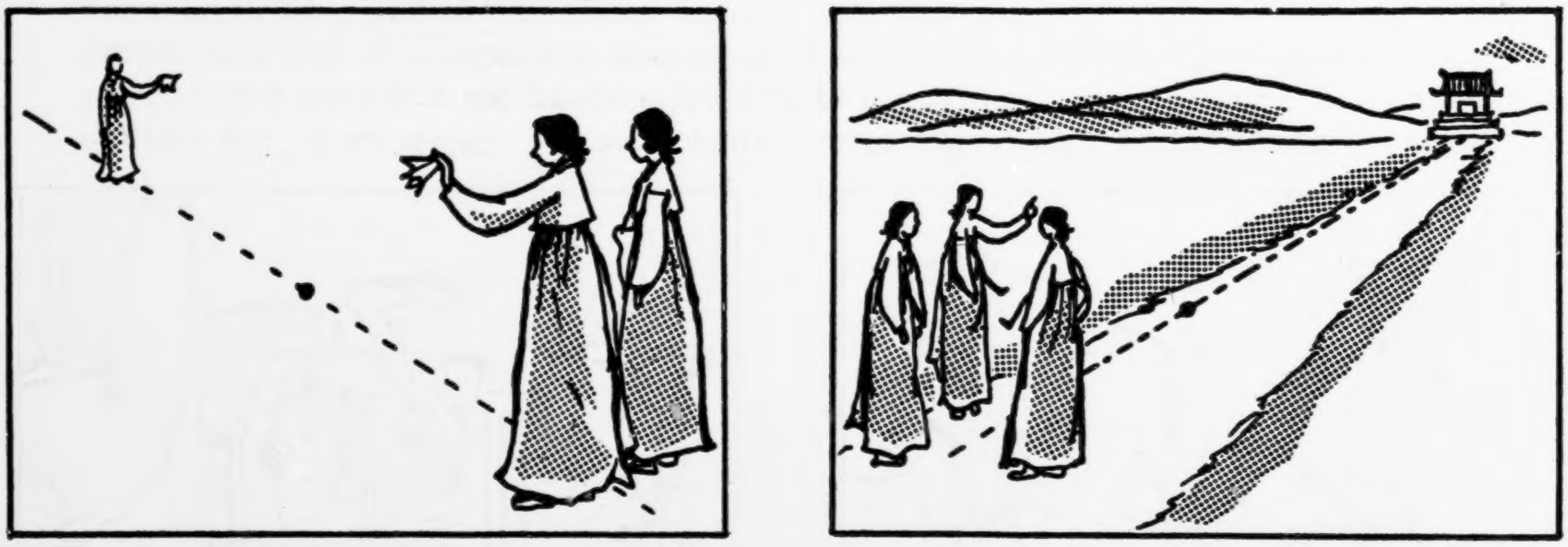
FRAMING your subject means putting something interesting around it or in front of it for the purpose of pointing up your subject. The art of framing is relatively easy when you're working with a "still" shot in which your subject's movement is confined to the frame. Once you put the frame in motion either by panning, dollying, zooming, or intentionally fast cutting, framing becomes more difficult. . . . sometimes impossible. You should plan to stop the camera's panning movement at that point where you catch a new, fresh framing effect. We've used the typical framing devices many times in our work. . . . devices such as tree foliage in the foreground, the eaves of a temple, the gateway to a city. There are many others we can try from time to time. Feature film producers in this country



A. Symmetric Balance - Divided into 3 equal areas and filled with 3 equal masses (figures) evenly distributed in the 3 areas balance the nul dtiki. Keep in mind the center (Pivot Point)



B. Asymmetrical - Right outside figure moves in to pivot and center figure moves out to right figure.... forming an informal balance.



C. The Diagonal line passing through a pivot point again figures into off-center balancing of masses. Although shifted from flat plane into perspective the imaginary nul dtiki device can still be used.

Figure 48. BALANCE

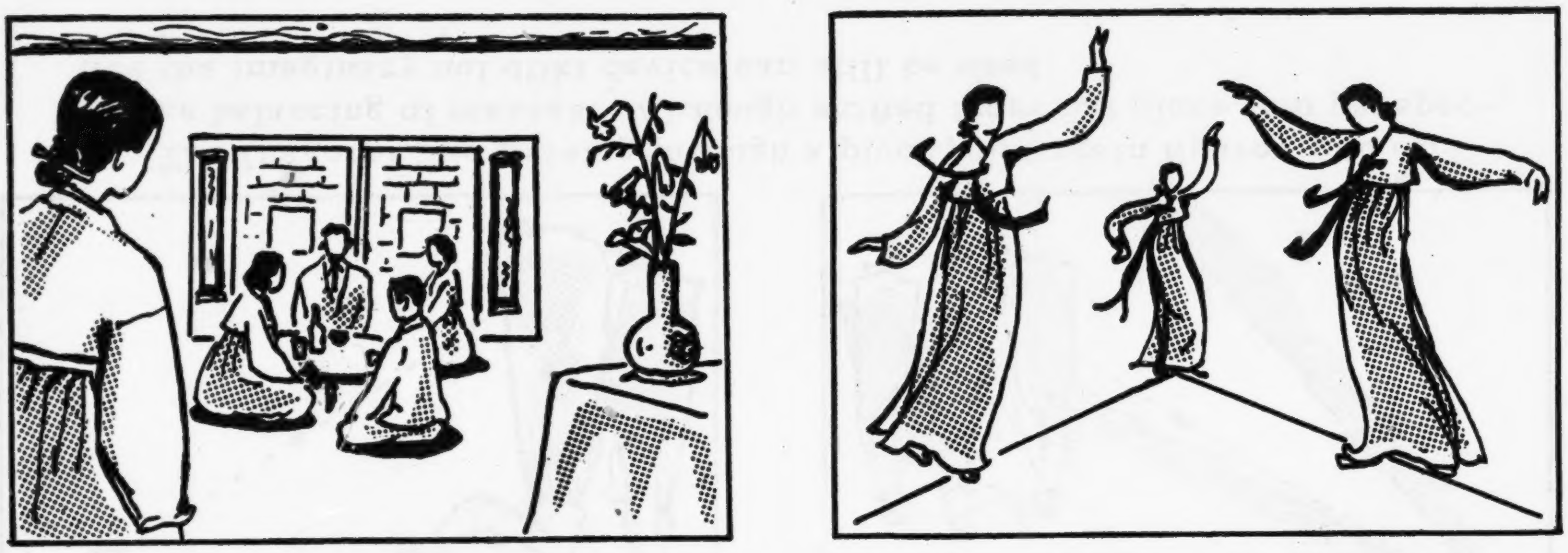


Figure 49. FRAMING. Frame your composition with Foreground, Middle Plane, and Background properties and performers. Direct your performers' movement into a continuous and flowing series of everchanging frames, constantly pointing up the main subject's movement.

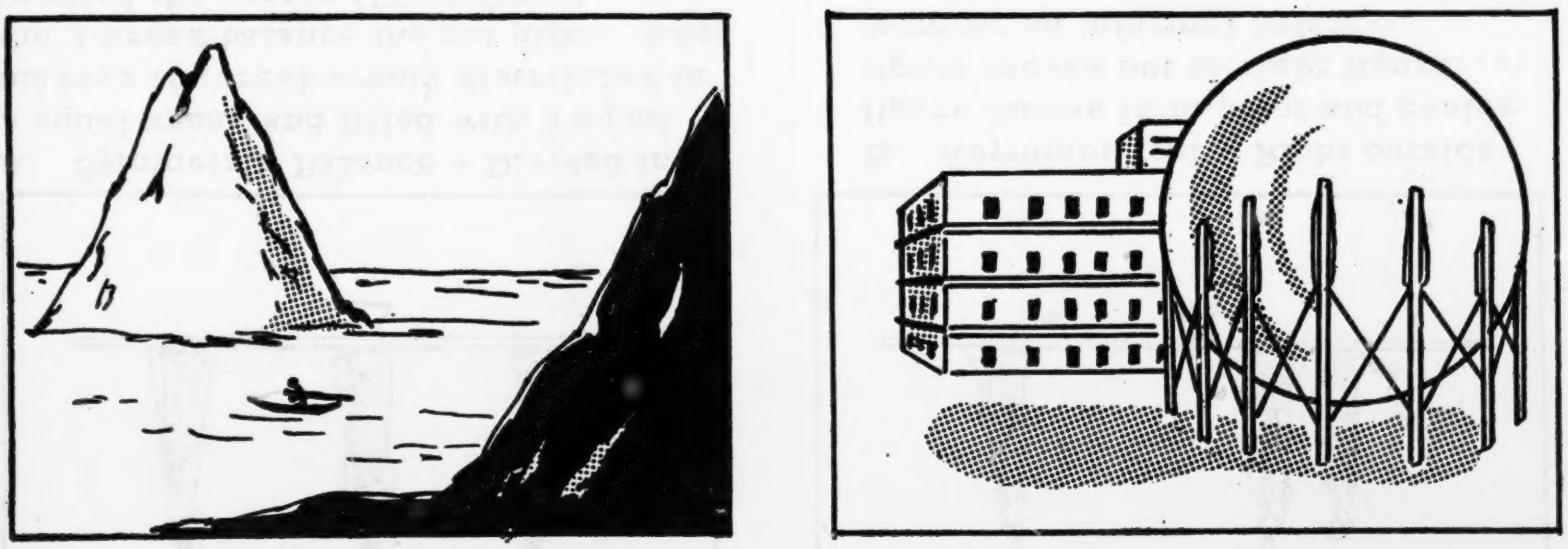
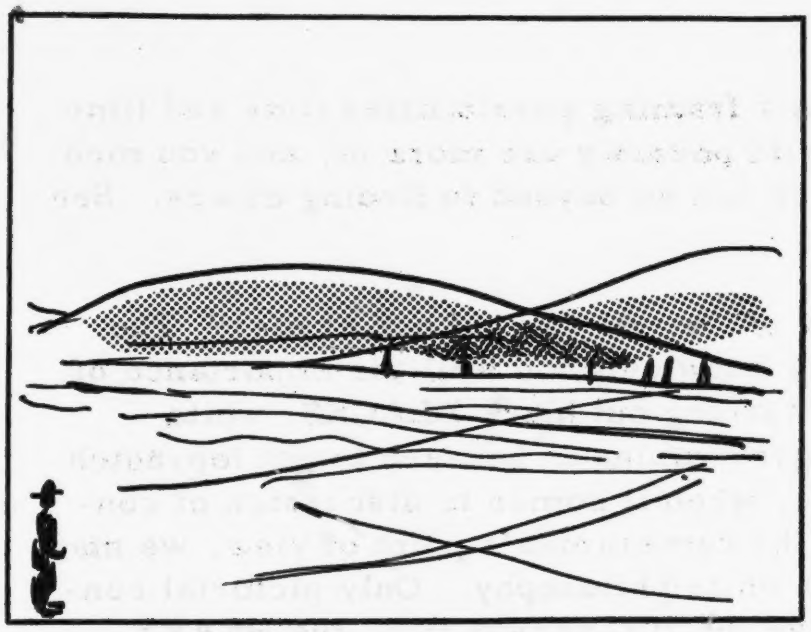
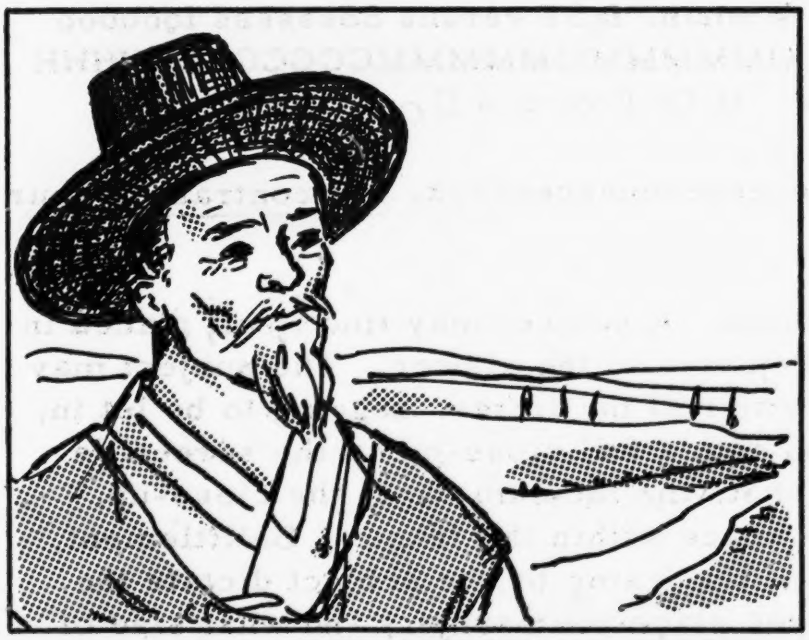


Figure 50. CONTRAST
The light - The white
The heavy - The black

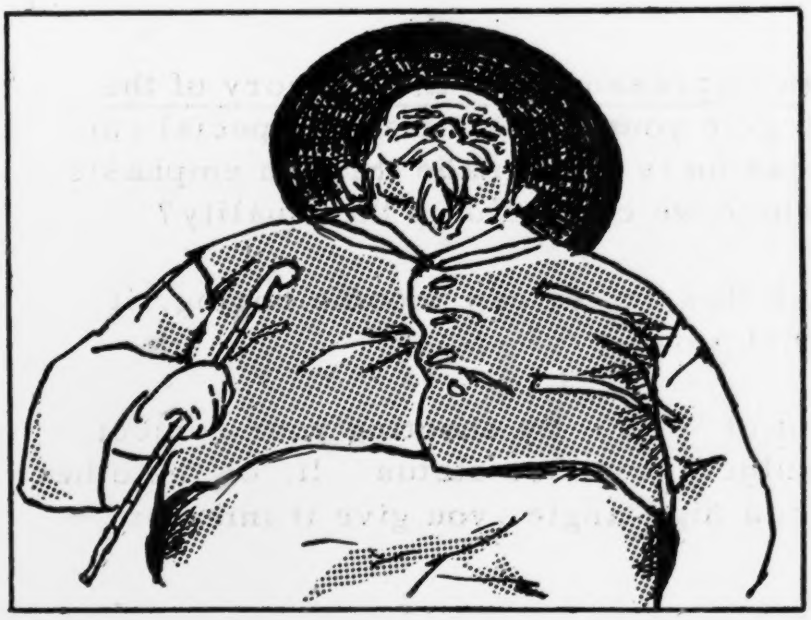
The square - The round
The block - The sphere



A. Insignificant - Overwhelmed by space around him.



B. The subject is the size we feel we can talk to, man to man.



C. The "Big Papa-san" fills the space and rules the scene.

gure 51. SUBJECT TO SPACE RELATIONSHIP

have a tendency to overlook their framing possibilities time and time again. Here are a few they could possibly use more of, and you men and women in documentary work can go beyond in finding others. See Figure 49.

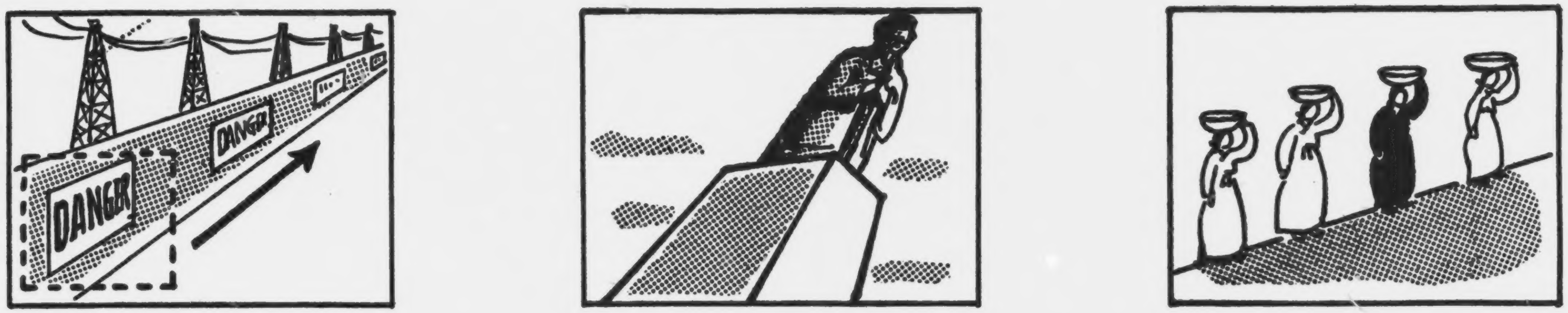
CONTRAST is the bold shouter of "here I am... Look at me!" The men who work in the laboratory know only too well the importance of contrast.... the importance of turning out black BLACKS, white WHITES, and a wide range of grey values in between to get top-notch print quality. In a broad sense, when it comes to discussion of contrast from the director's and the cameraman's point of view, we may apply the black black.... white white philosophy. Only pictorial contrast goes beyond this. We have the BIG versus lit'l, the HEAVY versus Liiiiiight, MAN versus Woman, faST versus SSssssss loooooo ooooooow, GOOD versus BAD, KIMMMMMMMMMMMCCCCCCCCHHHH HHHHII versus letttttttttttttttuce. H-O-T versus COLD. MOUNTAINS versus valleeeeeeeeeeeeeeeeeys. Put contrast in your pictures. See Figure 50

SUBJECT TO SPACE relationships. A subject may find itself placed in the middle of the frame and acceptable to the viewer. The subject may find itself placed in some far corner of the frame, begging to be let in, or the subject may force its way into a full close-up on the screen demanding to be seen. The long shot, the medium shot, the close-up, figure heavily in this use of the space within the frame. Belittlement, acceptance, and DOMINATION of the frame by the subject dictate the aesthetic importance of where you place your subject and what size of lens you use. See Figure 51.

EMPHASIS. In order to burn an impression into the memory of the viewer, it is often necessary to give your subject matter special consideration. This burning impression is often made through emphasis What are some of the ways in which we can build up this quality?

Emphasis by Repetition. Though this device can become boring, it generally manages to get the point across.

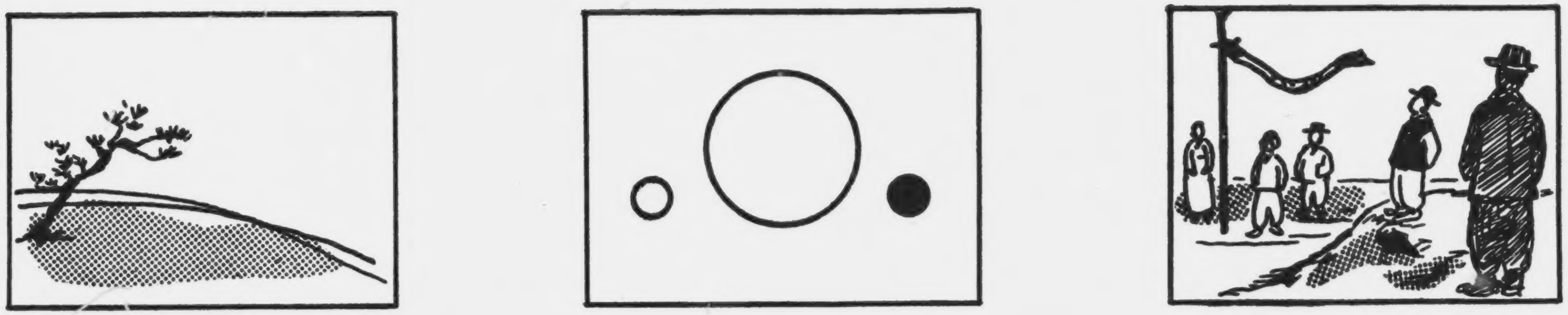
Emphasis by the Camera's Point of View. By shooting your subject from a low-angle you give the subject superior status. If, on the other hand, you shoot the subject from a high-angle, you give it inferior status.



A. REPETITION, A travel shot down a wall of signs .... signs repeat message

B. CAMERA'S POINT OF VIEW. Low angle gives strength and greatness.

C. CONTRAST. A viewer looks first to the different in a group.



D. ISOLATION. We are compelled to look at the only.

E. DIFFERENCE IN SIZE. The large white shape dominates the small white shape but the small black shape rules the others.

F. PSYCHOLOGICAL PLACEMENT. We know who is running this farm the man on the hill.

Figure 52. EMPHASIS.

Emphasis by Contrast. One black object against a background of several white objects will stand out and the reverse is also true.

Emphasis by Isolation. Placing the subject alone in the frame with little or no competition from other subjects will give it importance.

Emphasis by Difference in Size. Usually the big object will outshine the small object. Exceptions arise if the small object is given a color advantage.

Emphasis by Psychological Placement. By placing your subject on a higher level than the others you give him a psychologically stronger positon. (See Figure 52.)

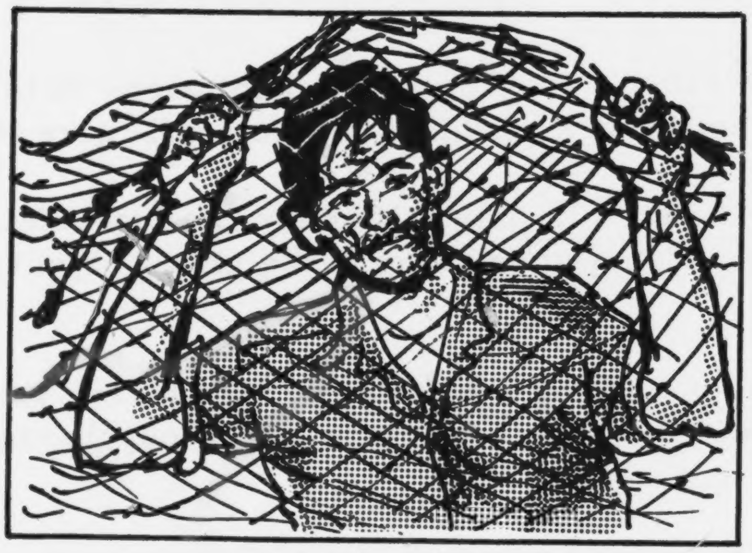
TEXTURE. On the wall of a house in the village, the camera picks up a large mosquito. It lifts off, flies and lands on a mosquito net, under which we can see a man and his woman sleeping, safely sleeping and free from the dread carrier of encephalitis and malaria. Here we've used the netting as a texture through which we made our photograph.

There are countless other interesting textures, such as a fisherman's net. The low angle shot of a fisherman as seen through his net has been over-used, but it is still effective. It is highly pleasing to view a swan on a lake or a temple in the distance through slightly wind-moved wisteria or cherry blossoms. Then there is the less romantic viewing of prisoners of war through a barbed wire texture. Look for an interesting texture the next time you work a picture. See Figure 53.

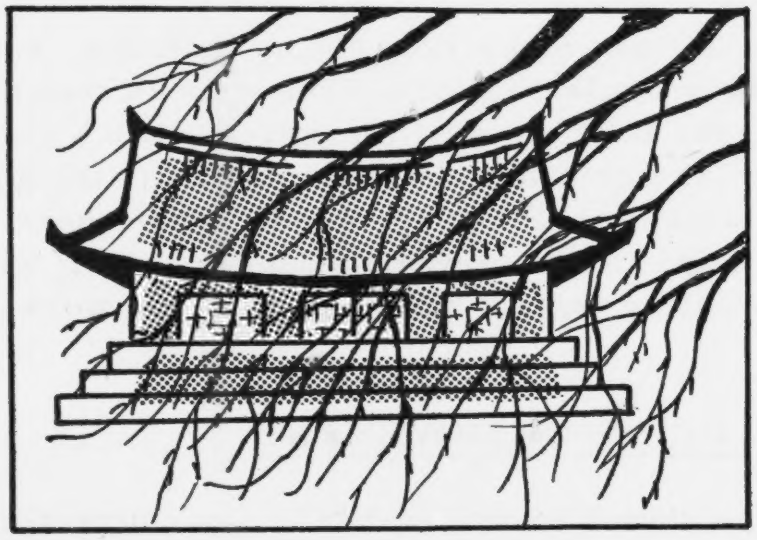
STRENGTH AND DEPTH OF MOVEMENT

A good rule of thumb to remember in your directing is to move your performers from the left to the right side of the frame, rather than from right to left. This will strengthen his entrance. An even stronger pattern is to move them in at the lower left corner of your frame and diagonally up and out of the upper right portion of the frame. The fact that most Koreans read from top to bottom and from right to left does not substantially reverse the effectiveness of the left to right movements.

Work your movements so as to gain as much depth as possible in your compositions. The tendency of top directors in the industry here is to work a majority of their scenes on a flat, uninteresting plane.



A. Through the fisherman's net



B. Through the willow branches

Figure 53. **TEXTURE** makes for more interest, builds depth, and can contribute interesting shadow play on the main subject.

How refreshing it would be to see more foreground, middle and background activity in their productions. The interweaving of characters from the background into the foreground groups can be used to increase the sense of depth. It was good, in the film Sung Chunhyang, to see one servant unroll the carpet from the middle of the plane, up and past the camera lens. Unfortunately this type of action was an exception, rather than the rule, throughout the production.

THE IMAGINARY LINE AT WORK

When the subject leaves the camera frame in one direction and is next picked up walking into the frame from the opposite direction without adequate preparation, there is a cancelling-out effect forced upon the viewer. The eyes are compelled to trace a pattern of action from left to right only to be abruptly challenged by a new action coming in from right to left. For example, a boy chases a girl from left to right. . . . but if the change of direction is not carefully worked out, the girl may end up leading the boy back through the frame from the right. See Figure 54.

Choosing the correct camera angle involves the principle of the imaginary line and is not easy for the neophite director or cameraman to grasp. Sooner or later he'll find himself cornered, wondering just which way to move his camera in on or out from his subject matter. Arbitrarily choosing an angle that looks as though it will work, he'll proceed to shoot it off, disregarding the action that has come before and not looking ahead to the action which is to follow. Often he will end up with an embarrassing reverse action he cannot possibly cut into his scene. Figure 55.

This principle of the Imaginary Line must become second nature to the director. At first he will find it helpful to sketch out some of his more complicated movements and camera set-ups to avoid making an unacceptable cut. Here the director is concerned with the camera's point of view as he establishes his scene and then proceeds to move in on his performers to reveal interesting details and interplay of dialogue.

Let's take a scene from the film, PREVENTION AND CURE OF TUBERCULOSIS. Sook-hi is seated at her desk and her father has just opened up a package of medicine and places it before her on the desk. He then turns, takes off his coat and proceeds to sit down on the floor by his bed. The trainee

CHANGE OF DIRECTION

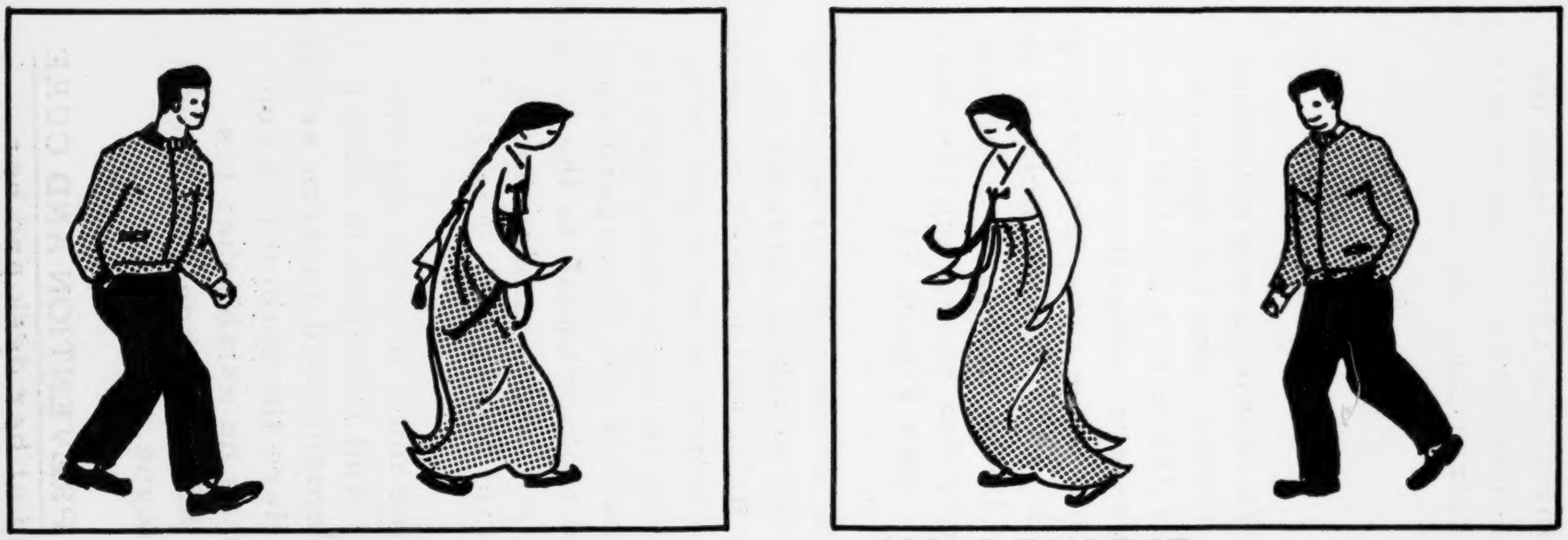
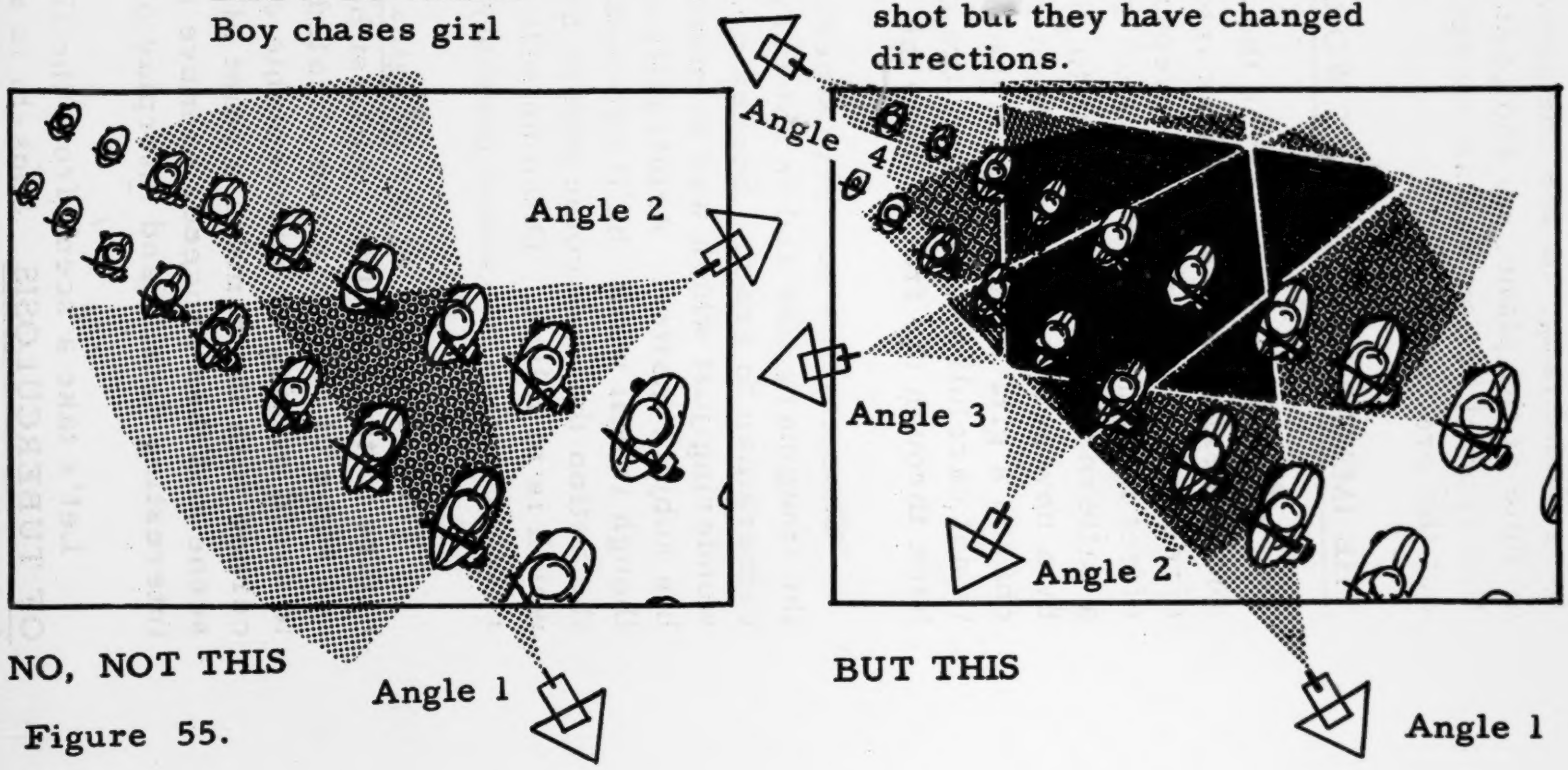


Figure 54.
LEFT TO RIGHT
Boy chases girl

RIGHT TO LEFT
Same boy and girl as in preceding shot but they have changed directions.


Angle 2
Angle 1
Angle 4
Angle 3
Angle 2
Angle 1

NO, NOT THIS

BUT THIS

Figure 55.

director learned about the Imaginary Line by making the following mistakes. First, he chose an awkward camera angle. (Figure 56, Diagram A.) A more pleasing composition would have resulted from his moving the camera more Left. (Figure 56, Diagram B and D). Secondly, by moving the camera to the left he would have established a more workable imaginary line. Thirdly, he could have worked out this scene with a follow pan. This is what happened. He elected to break the scene into two shots, moving the camera around to the right at 90 degrees (Figure 56, Diagram C) in order to cover the father's movement. The result was that Sook-Hi's image appears on the right side of the frame in the first shot (Diagram A), but in the next shot her image appears on the left side of the frame (Diagram C.) This image reversal is shocking to the audience and only in very special cases can it be used. It is not good continuity. Needless to say, the director eventually saw his mistake and proceeded to make the necessary retakes

Proper application of the Imaginary Line principle would work like this. Choose a good camera angle. Next pick out the two subjects nearest the camera, in this case, Sook-hi and her father. Between these two subjects draw a line (Figure 56 D). Now as you develop the scene, that is, move in and around your subject, do not move your camera's point of view over that line. As you perhaps can see, this is what happened in the case of Sook-hi and her father. . . . the point of view was forced over that line.

What applied to this two-actor situation also applies to any other group composition. In Figure 57, let's take a family group scene as the evening meal is under way. The mother enters in past camera to serve the table. It is especially important to recognize what happens as she enters into frame, the Imaginary Line will have to be readjusted because she becomes one of the figures nearest the camera. It is this ever-changing of compositions that makes the motion picture interesting. It is the director's ability to constantly keep up with, and look ahead into new compositions that makes him more a master of his art.

OVERLAP SHOOTING

Overlap shooting must be clearly understood by the director and his cameraman. Except for newsreel reportage where continuity is all but unheard of, some kind of movement and business follow-through must be planned by you, the director. This

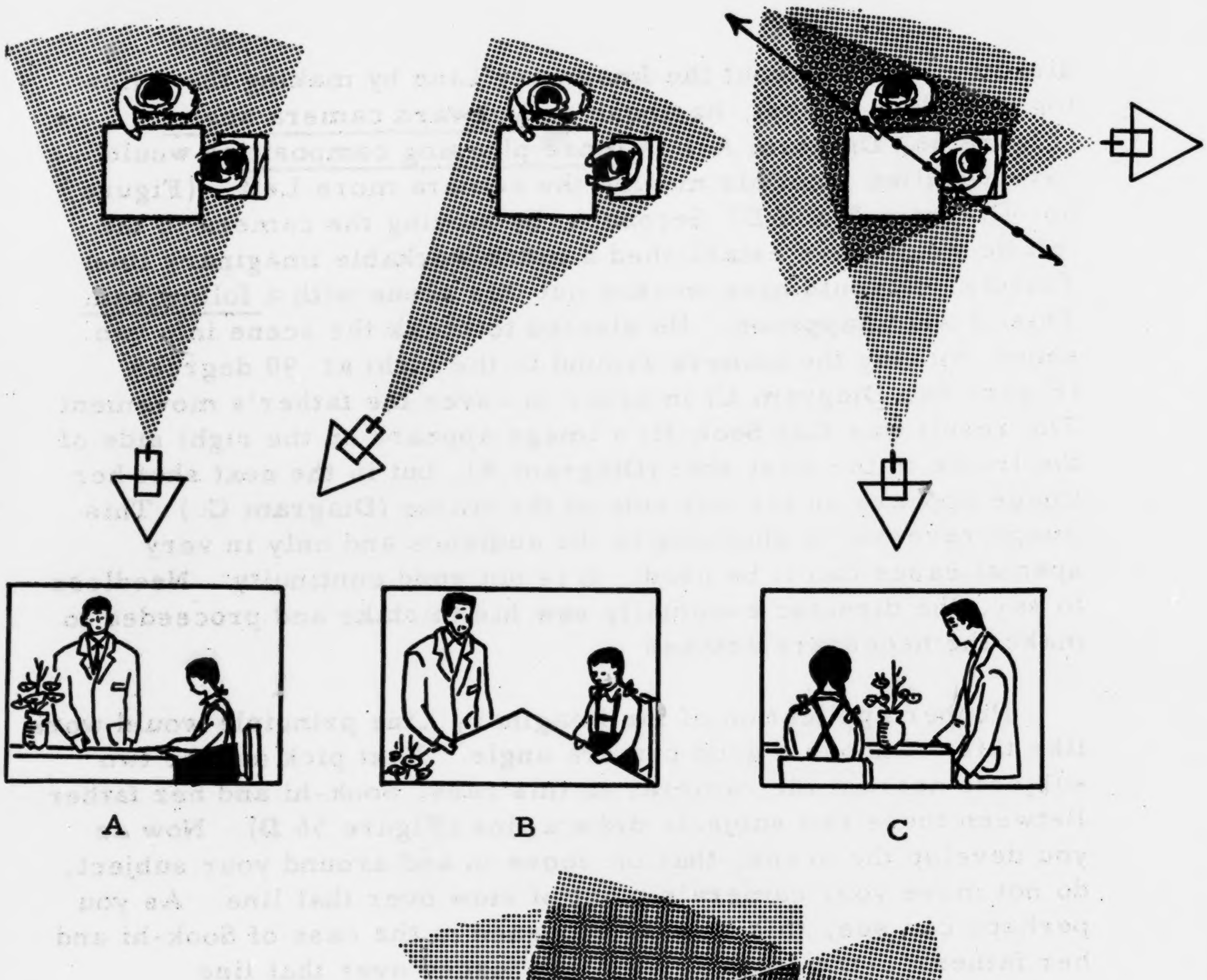


Figure 56

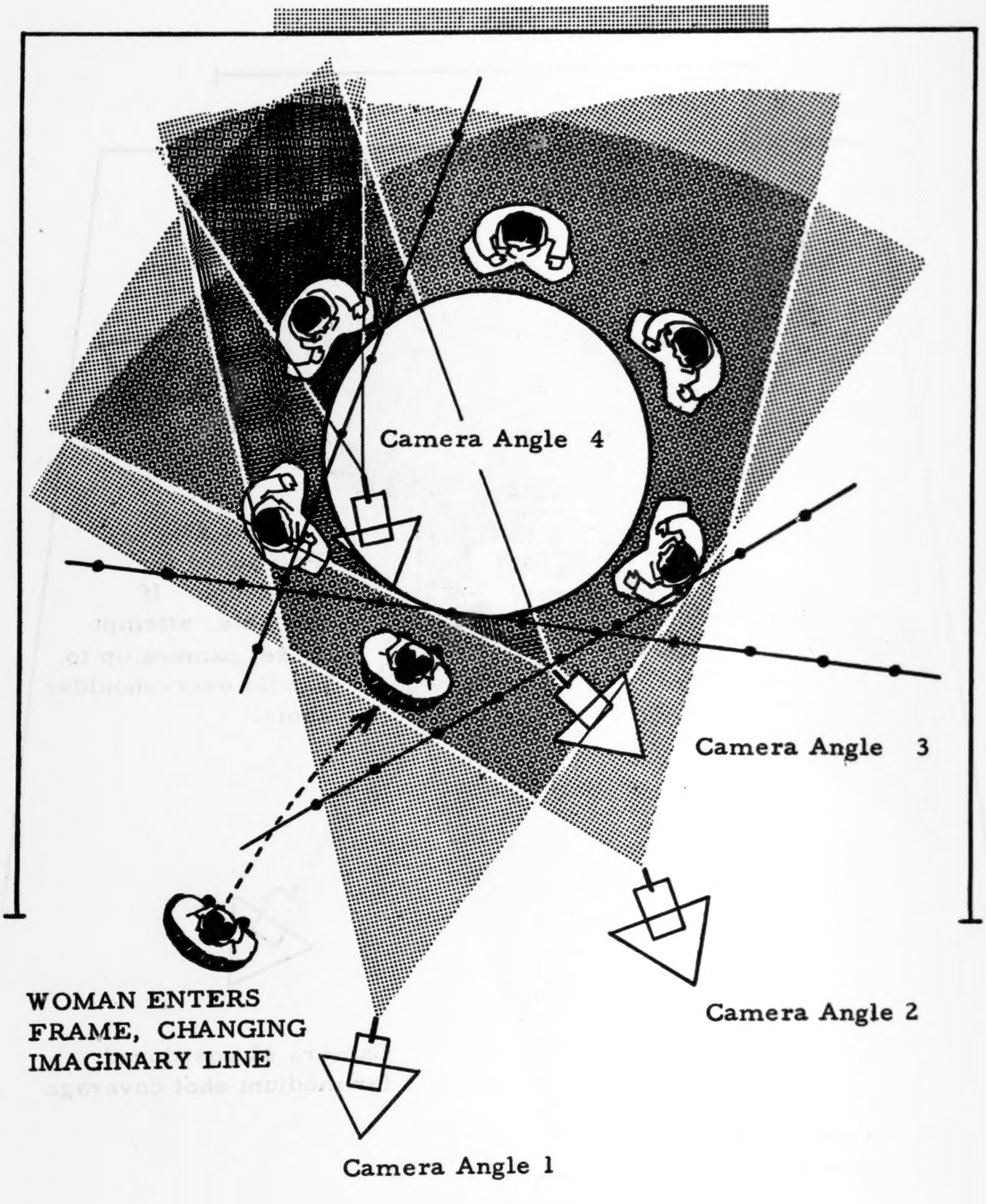
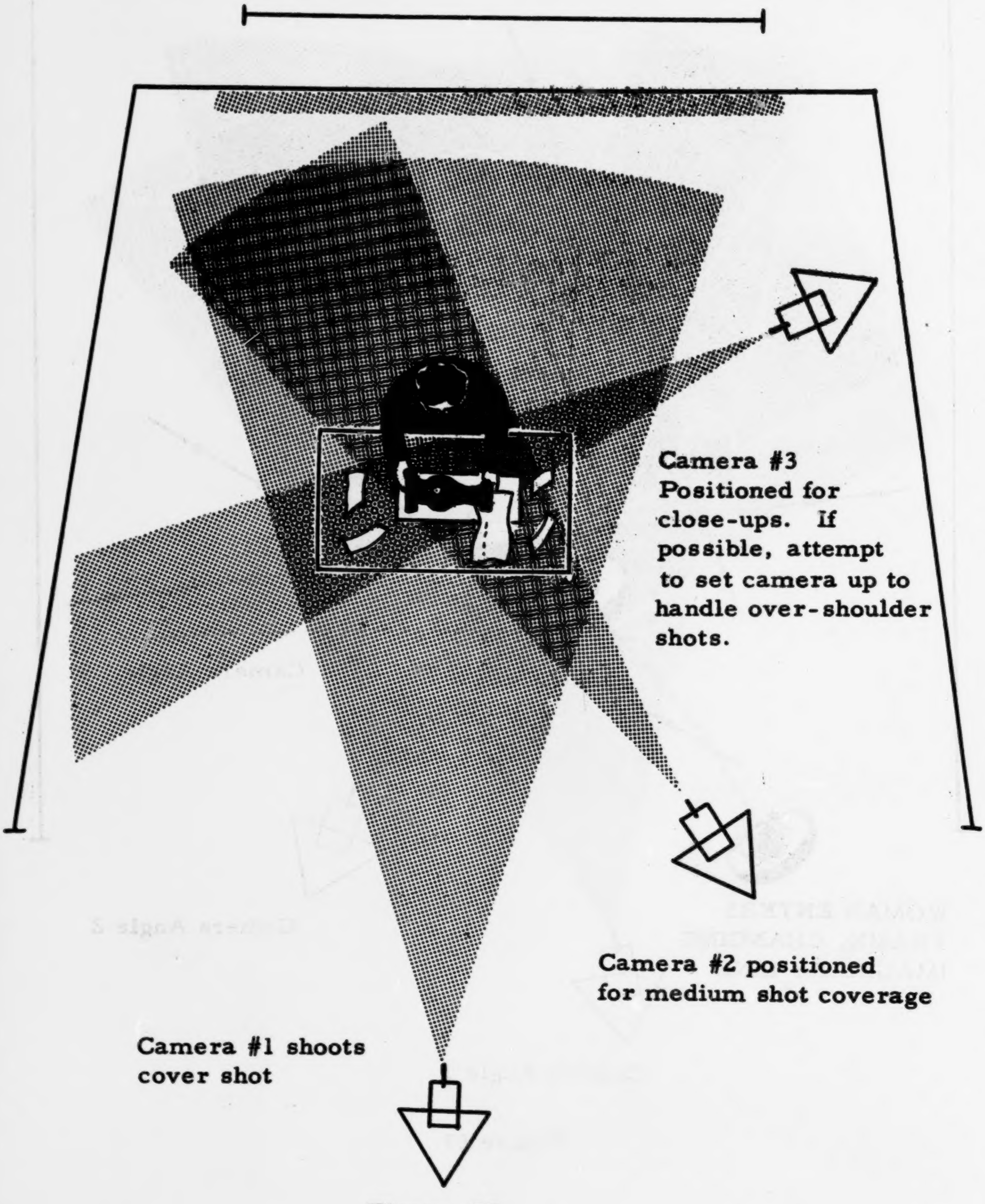

Camera Angle 4
Camera Angle 3
Camera Angle 2
WOMAN ENTERS FRAME, CHANGING IMAGINARY LINE
Camera Angle 1

Figure 57.

THE MULTIPLE CAMERA SET-UP



Camera #3 Positioned for close-ups. If possible, attempt to set camera up to handle over-shoulder shots.

Camera #2 positioned for medium shot coverage

Camera #1 shoots cover shot

Figure 58.

procedure can be greatly simplified by the use of a multiple camera set-up where it is possible to have one camera covering the establishing shot while the second camera covers the intermediate shot.

Actually, we have had only a few opportunities to put a multiple camera setup to work, as for example, in BRASS FACTORY, the TEN YEARS OF SONG IN KOREA or the NEW DAY. Figure 58 illustrates how several cameras can be used to thoroughly cover the subject matter.

Follow-through in a logical progression of shots means shooting an establishing medium long shot, then moving in on your main subject, constantly observing the rules of the imaginary line, to an intermediate or medium 2 shot. All too often the Korean director tends to stop his scene's development at this point. DON'T! Move in for a medium close-up and from medium close-up to a close, close-up. Then logically you can cut back out to your intermediate shot from the close, close-up without losing important continuity. In the event you do not have a multiple camera arrangement it is necessary to shoot overlap action. In Figure 59 the main subject is rice cooking in the pot. We open with an establishing shot of the two housewomen working at the stove. After slating (identifying our scene and takes) the camera is turned on. We direct the woman on Camera Left to move over to the rice pot, grasp the handle and lift the lid. We let the camera run until she has lifted the lid. After stopping the camera at this point we move in to a Medium 2 Shot of the woman. Note that we not only change the field of view (area covered by the lens) but we change our angle to the right of our subjects, still keeping in mind the Imaginary Line. The scene action is rehearsed, the scene slated, and the camera started. We have directed the woman to walk into frame and repeat exactly the same action as she had done in the first shot. But, we have directed her new action to include lifting off the lid completely and placing it to the side of the pot. Stopping the camera at this point we move in to a Medium Close-up of the pot. Again the woman is instructed to reach into frame, lift off the lid, place it beside the pot and step away from the stove before the camera is stopped. Finally we move the camera in tight on the open rice pot and set up a High Angle Close, Close-up shot looking down into its contents. We have changed both the angle and the subject's size in frame. Again the shot is slated and footage of the boiling rice is taken, completing the series of overlapping shots. In this way we have given the film editor plenty of coverage to cut on. He can cut on action and he has a choice of a Medium Long Establishing Shot or a Medium 2 Shot. The Close, Close-up displays effectively the main subject of the scene, boiling rice.

Remember, in order to establish good continuity, Overlap Footage must be directed and shot. . . . you cannot rely on Dissolves or other optical tricks to cover up your mistakes. Once again a simple sketch or Story board, carefully planned, will help you avoid making such mistakes

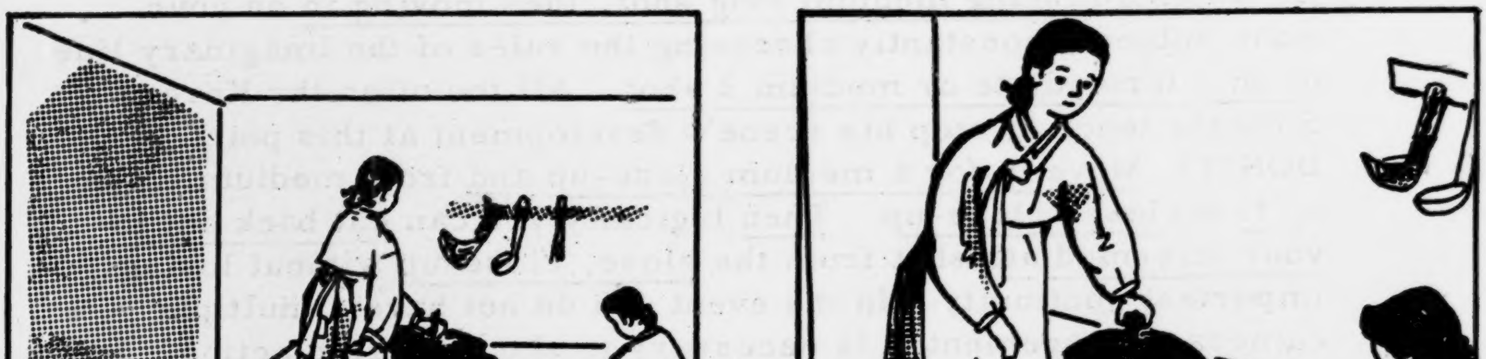


Figure 59

CHAPTER VIII

THE STORYBOARD

To better visualize your story for yourself, your crew, and your sponsor, develop a storyboard from your shooting script. In the days to come you will be faced with the problem of selling your ideas. At present your sponsor may not be familiar enough with the motion picture medium to question your treatment of his problem. . . . but this will not last. As he uses more films, he will begin asking more pertinent questions. The importance of a storyboard to help you direct, to protect you, and to picture for your sponsor his film story, cannot be overemphasized.

Once the shooting script is prepared, begin breaking it down into sequences and scenes. When you are researching your project, looking for a story outline and possible locations which you later on incorporate in your shooting script, draw out some simple sketches of important and difficult situations you are quite sure you will have to put in your film. These "thumbnail" sketches can provide a basis for your more highly detailed Storyboard. As an example, let's take this quick, on-the-spot sketch of a dam, its outlet and feeder ditches. From this simple map-like sketch, an important animated sequence was designed for our film on EARTH DAM CONSTRUCTION. See Figure 60.

A writer and/or director who takes his research seriously will always carry a still camera with him on his research trips. The still shots of locations, equipment, people at work, backgrounds and so on will serve as a "rememberance device" when he writes his script and when he storyboards his production. Many times you will be concerned with only a small portion of your photo, selecting an angle or field of view to be used in the storyboard. Some directors prefer to use still photos instead of drawings for their storyboard. This is an excellent idea, perhaps more difficult and time consuming but surely impressive and reassuring to your client. Then again a combination of photos and artwork may do the job more effectively.

Now in these scenes you will have the problem of choosing "key" highly dramatic or "peak" activities. CAPTURE THESE IN A STORYBOARD SKETCH. In the feature film story, for example, Sung Chunghyang, sketches covering the "rescue" sequence may well be as follows:

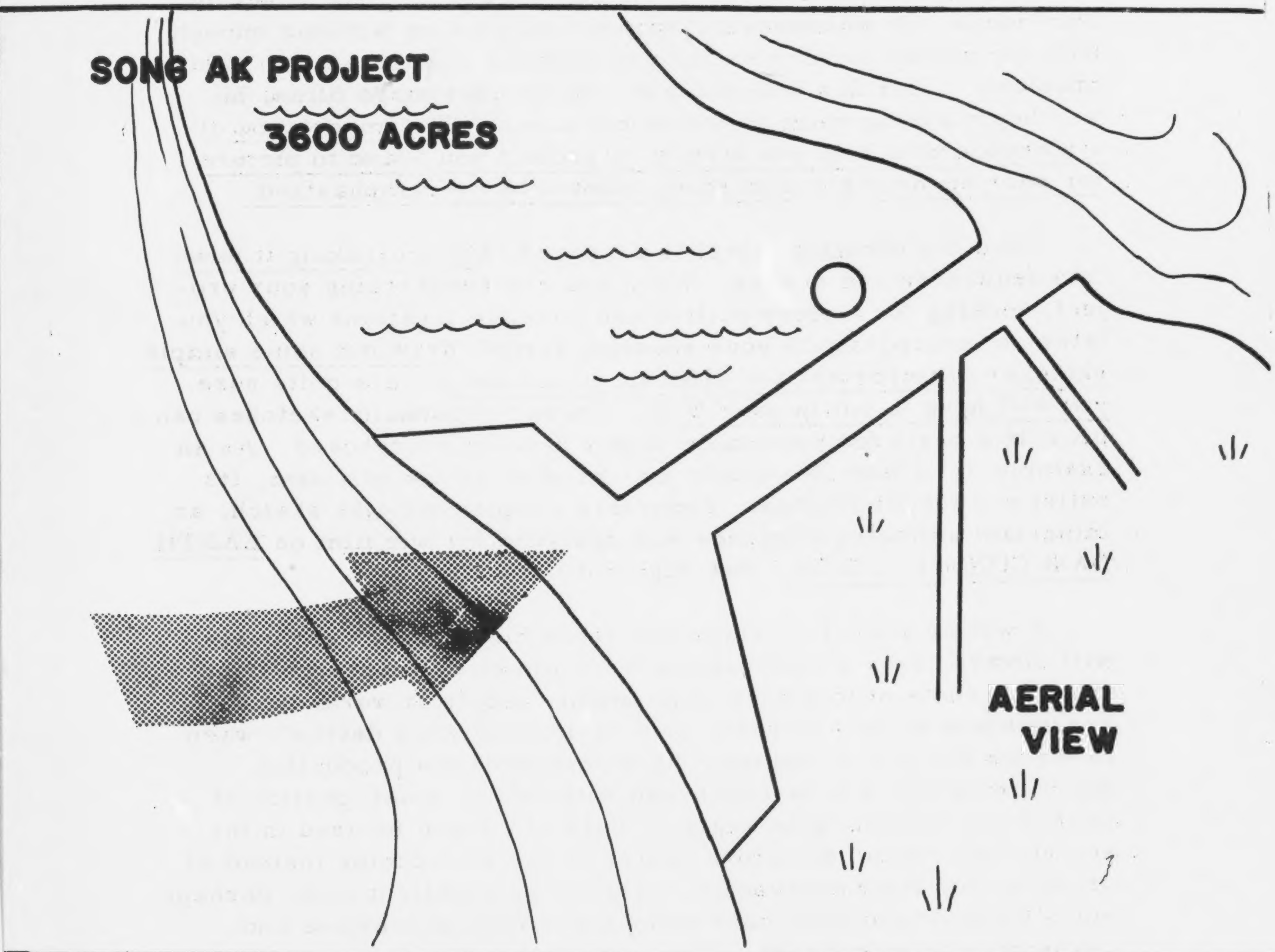

SONG AK PROJECT
3600 ACRES
AERIAL VIEW

Figure 60. SIMPLE MAP-LIKE SKETCH

> Sung Chunhyang, in Long shot, brought into courtyard of the Governor.... Her lover, Over Shoulder shot, inciting crowd of followers.... Chunhyang prostrated before the Governor.... Medium Close shot of Governor as he questions her.... Her lover and followers.... Followers shout support of their new authority.... Medium Close shot of Chunhyang refusing to sleep with the Governor.... Lover and followers on the way to rescue.... Fierce Close-up of the Governor.... High Angle shot of Chunhyang in close .... Running feet of rescue group.... Governor gives order to executioner.... Prostrate Chunhyang.... Rescue group on the run.... Executioner gyrating around Chunhyang.... Low Angle shot of the Governor.... Rescuers just before the gate .... Executioner winds up in Low Angle shot to chop off Chunhyang's fair head.... Close-up of Governor.... Fight at the gates and breakthrough.... Fight within the courtyard.... The Governor in flight.... The lover as the new authority.... Chunhyang prostrate on ground through shoulders of the new authority, her lover.

Some twenty-four sketches would cover this action. In this sequence, our drawings should reflect CONFLICT and SUSPENSE. The MOOD is somewhat belying, for the Gunsu has ordered festivities on this day, but to top the revelry of the day he promises death to Sung Chunhyang if she does not submit to him.

A good story-boarding technique to use on this sequence would be a combination of grey washes and hardline drawings. Furthermore, since this was a color production it would be impressive and surely helpful to do the sketches in washes of color accented by sepia or maroon lines. The events all take place in the daylight, probably under a hot sun. Since there are many crowd shots in this sequence, we can create easily illusions of these groups through a free throw-on of greys; then bring out the figures of people, buildings, and animals, if need be, by suggestive free-moving lines.

Let's take a look at a few frames in which this technique is used. (Figures 61-74.)

And now, if we turn to the more serious type of motion picture, the kind we're in the business of making, the educational, we'll find that much of the same technique as was used in the Sung Chunhyang production can be applied here as well. This does not

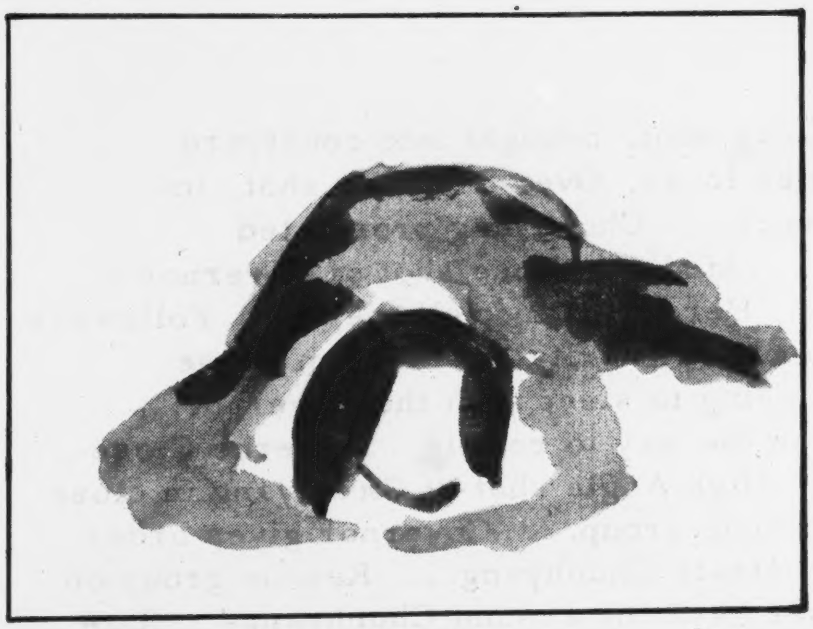


Figure 61. THIS (Ink wash or soft broad-side of pencil)

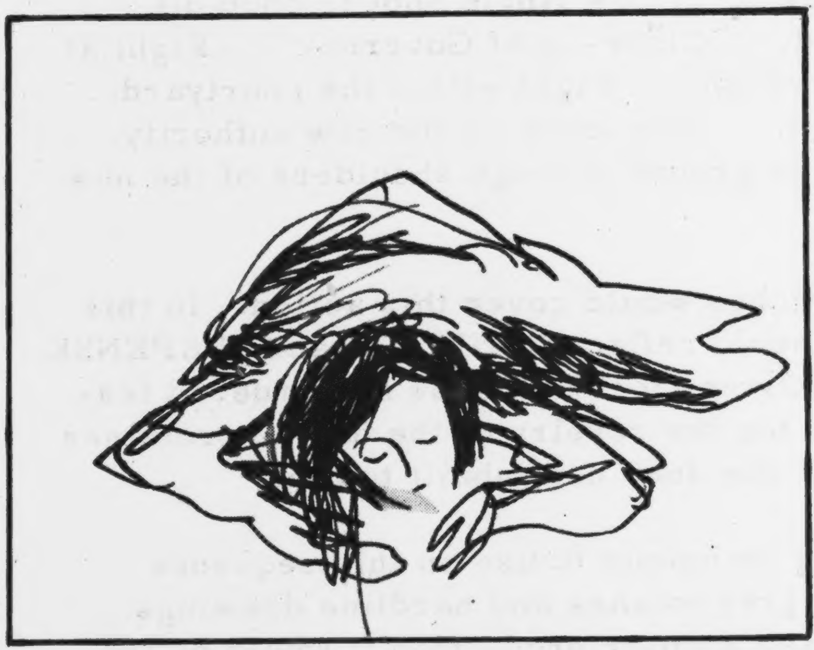


Figure 62. PLUS THIS (Hard lines suggest details)

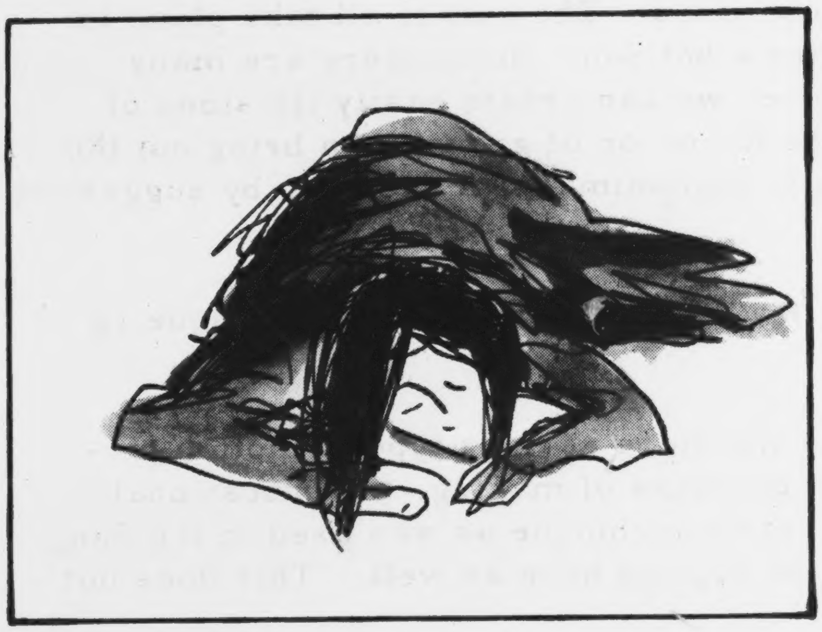


Figure 63. MAKES THIS

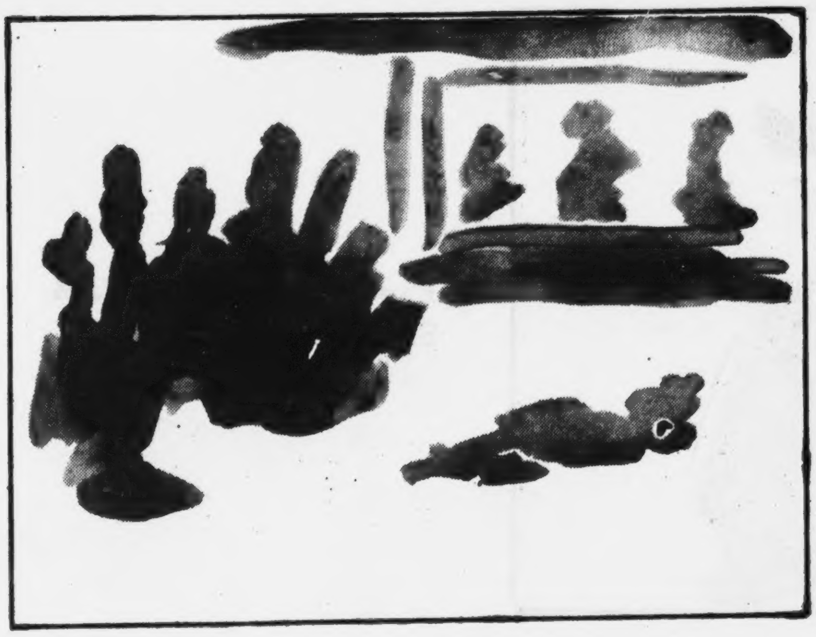


Figure 64. THE SAME TECHNIQUE WORKS FOR CROWD SCENES. (Masses washed in)

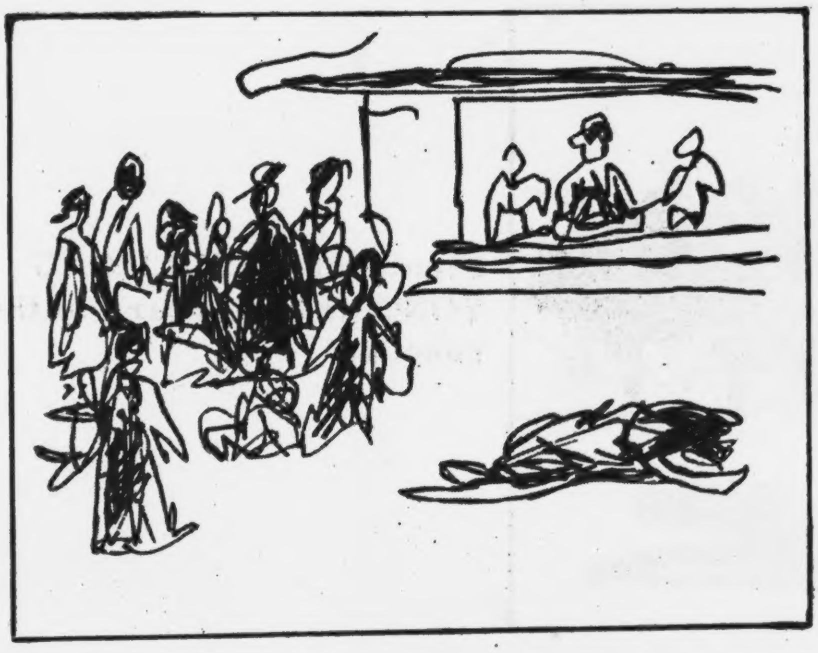


Figure 65. HARD LINES SCRATCHED IN.

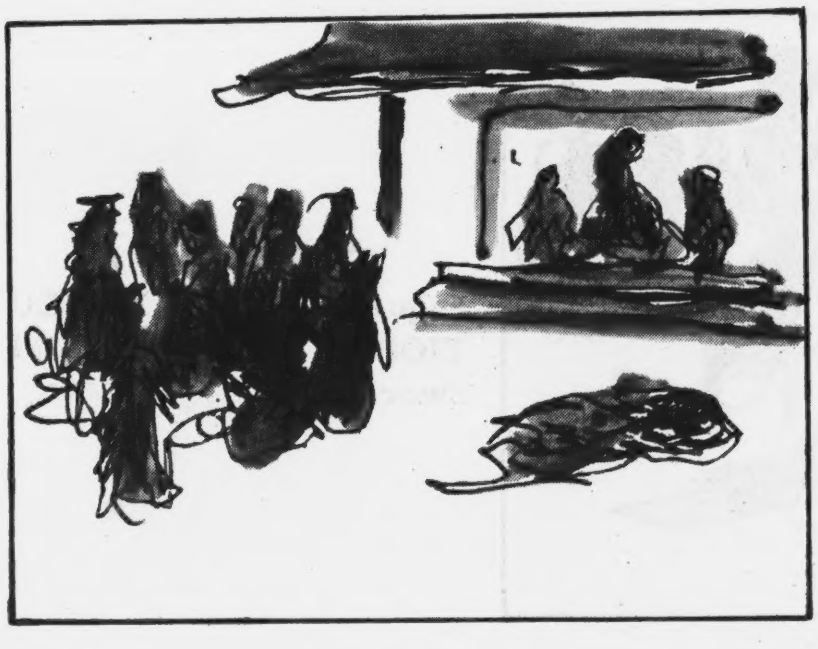


Figure 66. RESULT (Sung Chung Hyang prostrate before evil Governor)

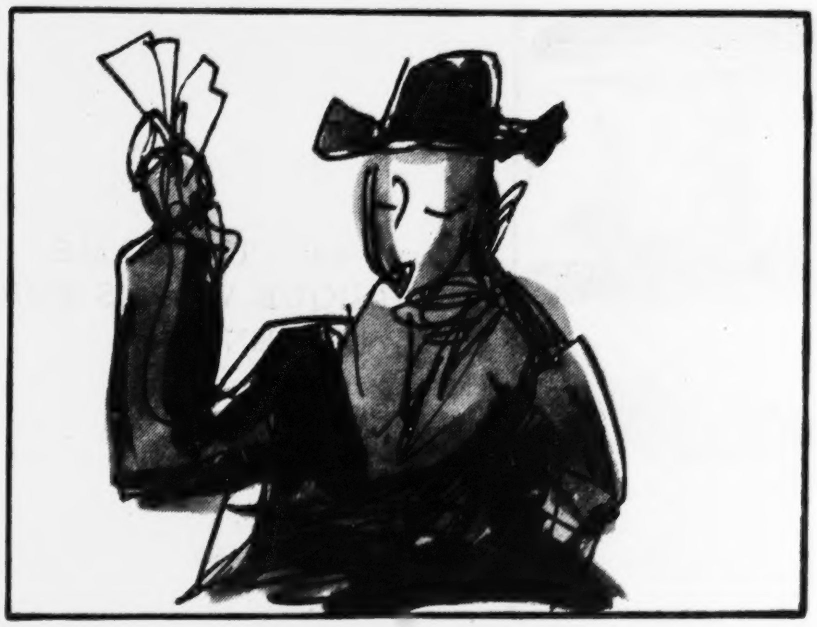


Figure 67. MEDIUM SHOT (of Governor)

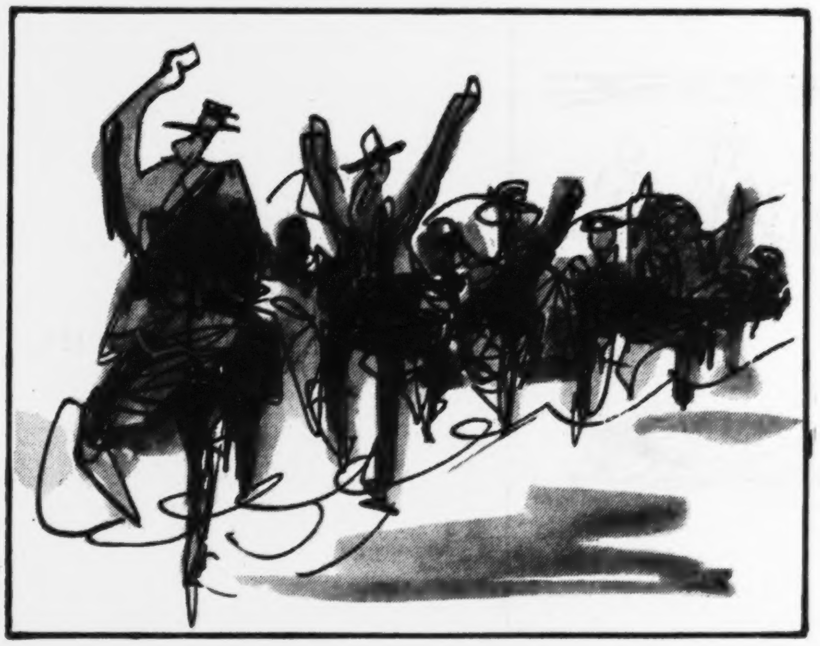


Figure 68 LEE MONG YONG and followers to the rescue.

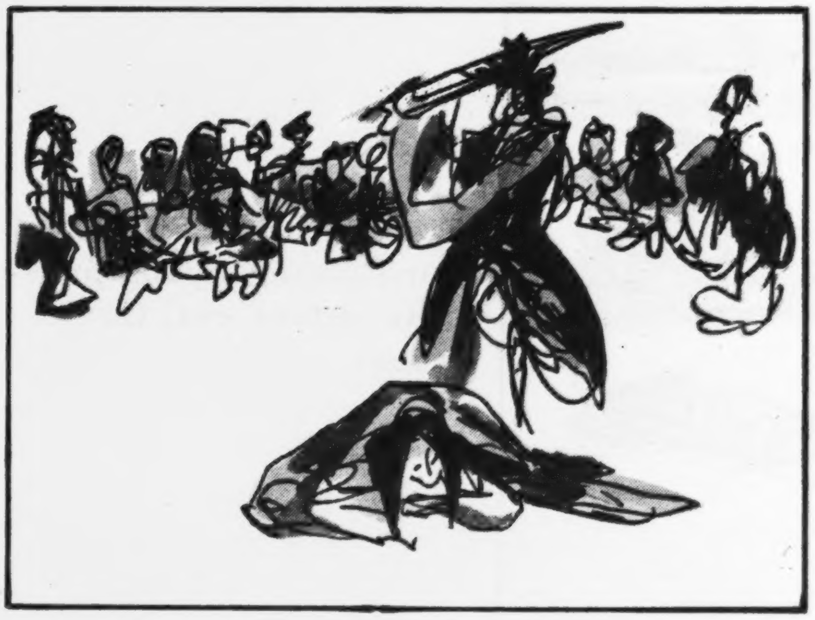


Figure 69. THE EXECUTIONER raises the fatal sword.

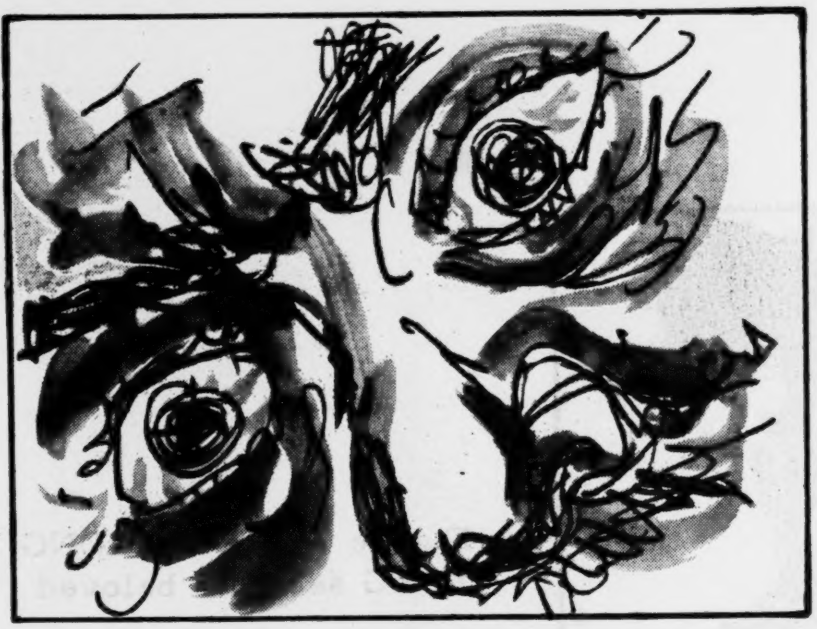


Figure 70. CLOSE, CLOSEUP eyes of executioner

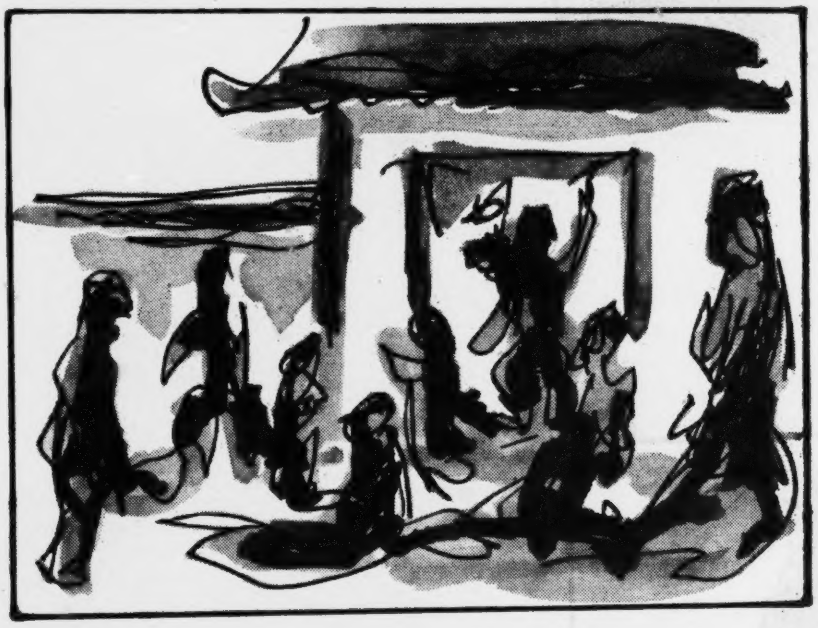


Figure 71. RESCUERS AT THE GATE

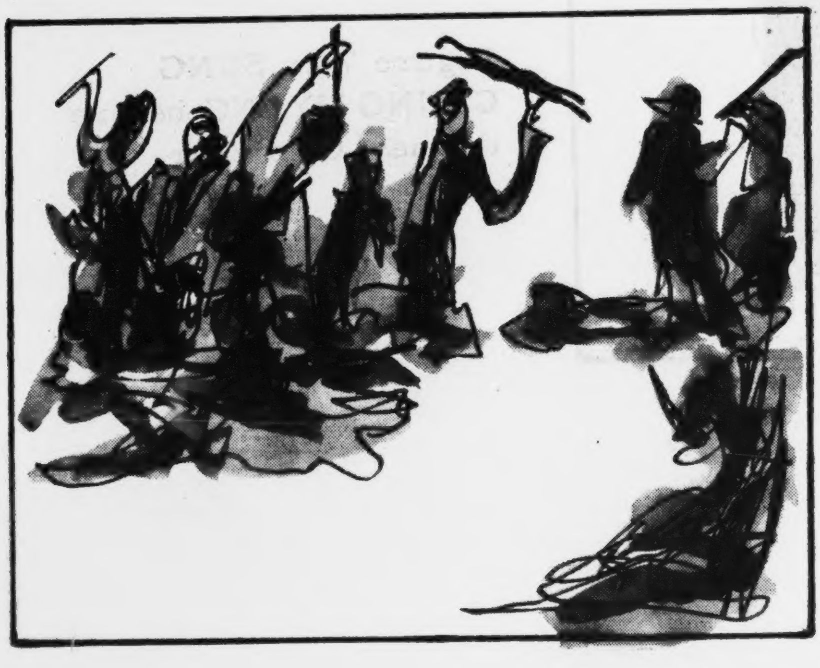


Figure 72. THE FIGHT

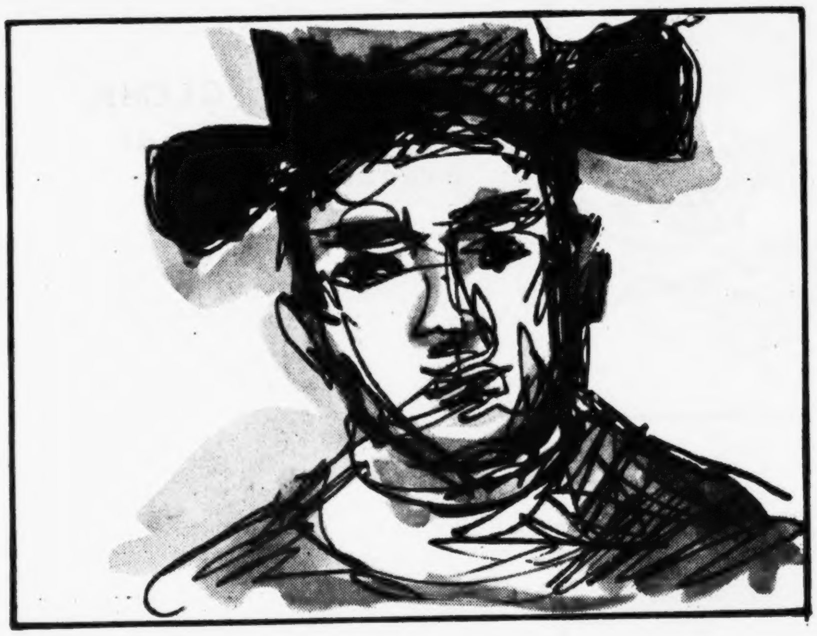


Figure 73. LEE MONG YONG sees his beloved

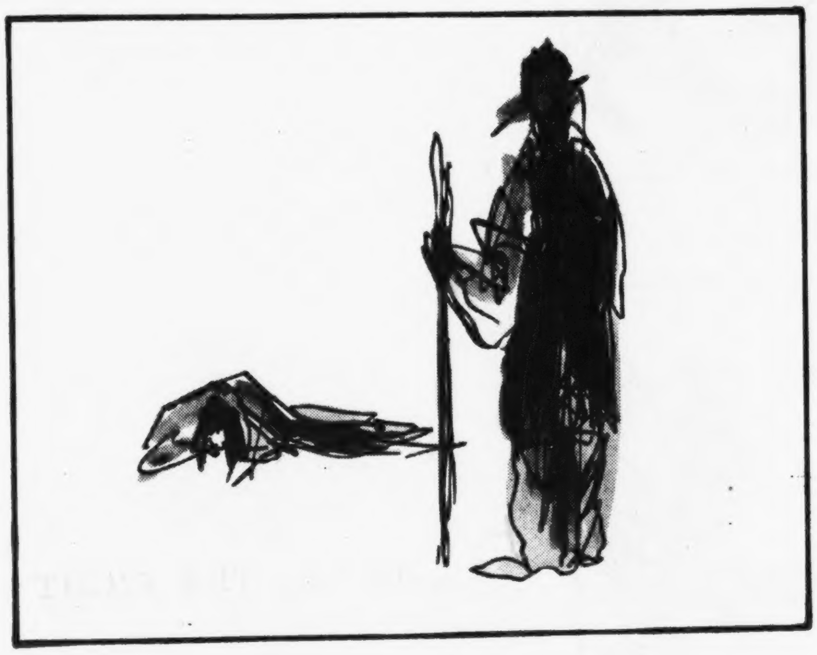


Figure 74. SUNG CHUNG HYANG before the new Governor

always hold true, however, because an educational production is usually much more highly involved and requires more highly detailed sketches to carry the story.

As the first of two Educational film examples, let's take THE DYKE, which was primarily designed as a motivational tool. The storm sequence from THE DYKE would break down into the following key sketches:

> Dong Sik and wife, Sookja, walking up the river bed in the dusk. . . . Dark clouds swirl overhead. . . . Together they look up. . . . The young man and wife pass by men at drink. . . . In Goo, one of the men, laughs in Close-up. . . . Lightning on the faces of Dong Sik and Sookja. . . . Rain falls. . . . Rain falls on leaves of tree. . . . Pak Ri Chang runs up to house shouting, "The river floods!". . . . Close-up of Pak Ri Chang. . . . Full shot of Pak as he runs in past the camera. . . . Others follow in past camera. . . . Running feet in the mud. . . . Lightning flashes on cow in rain. . . . Cho's house by the river. . . . Rain falling hard. . . . Old man Cho with cow in the water. . . . Dong Sik brings young boy out of river. . . . Pak Ri Chang brings trunk out of house, struggles up river bank, in past camera. The house is empty as the rain continues to fall and the river rises about the house. . . .

Fade Out to Black

Sketches for this type of film sequence can be very free in style. Here we are playing with MOOD and with CONFLICT between man and the elements. In this conflict he loses and here in this loss we find our problem: Control of a rampant river.

By using a soft pencil you will find it easier to create the feeling of trouble. Then the side of the soft pencil will produce the clouds, the night, the heavy-shadows. This side-of-pencil technique, mixed with a hard, thin-line treatment will do much to carry the lightning splashed scenes. Here we need only be concerned with rough forms of people and things. Don't fail to catch the edge of a face, a back-lighted silhouette, cheek bones and nose tips and chins touched with light, the edge of a thatched roof and wall, a shaft of light spilling through the rice-papered doors out onto the rain-spattered earth; these are the things to look for in story-boarding this sequence. In a word you are composing your shots and lighting your shots for the camera crew. Now let's see what a few frames of the storm would look like using the soft-pencil and hard-line technique. See Figures 75-77.

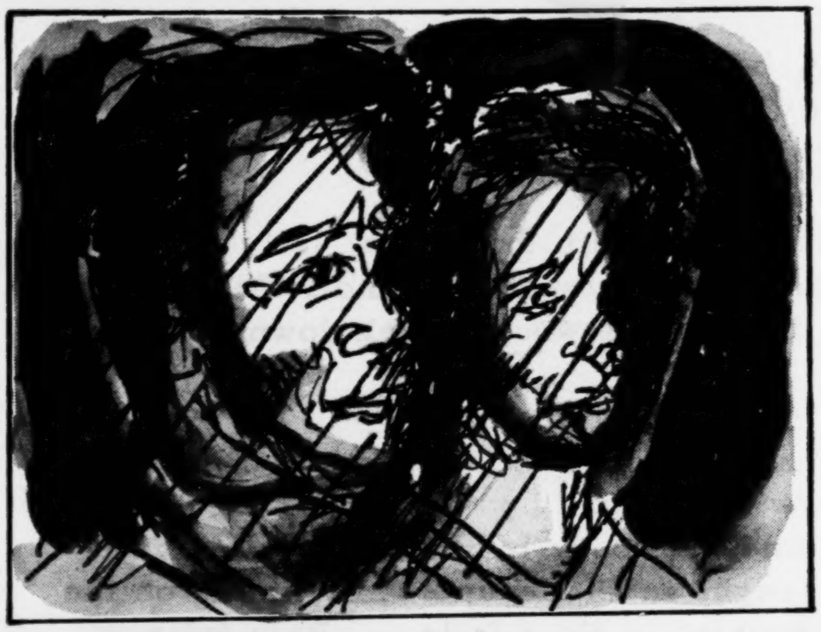


Figure 75

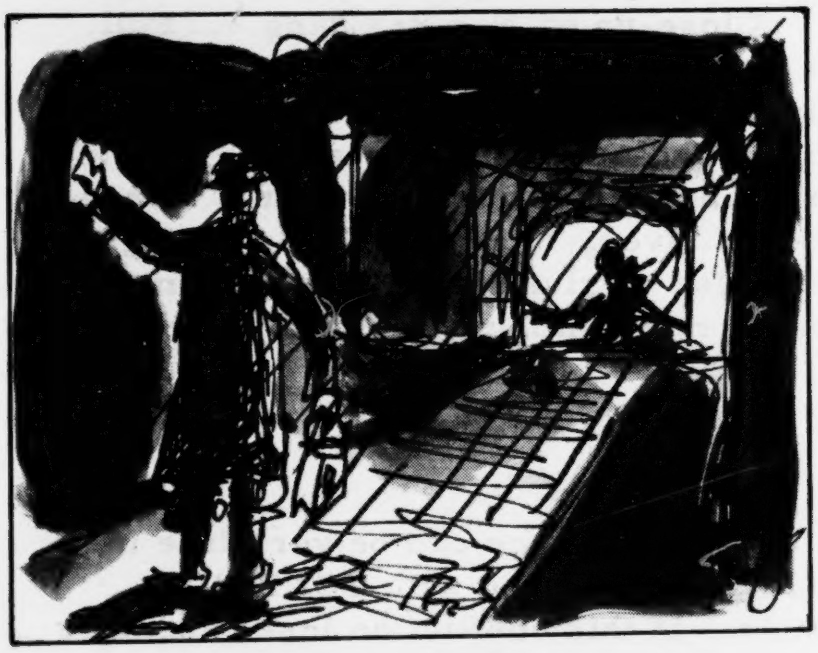


Figure 76.

Wash and hand line technique used to create low key lighting effect - a study in story-boarding for mood. Note single source high-lighting on faces, the ground, and legs of running men.

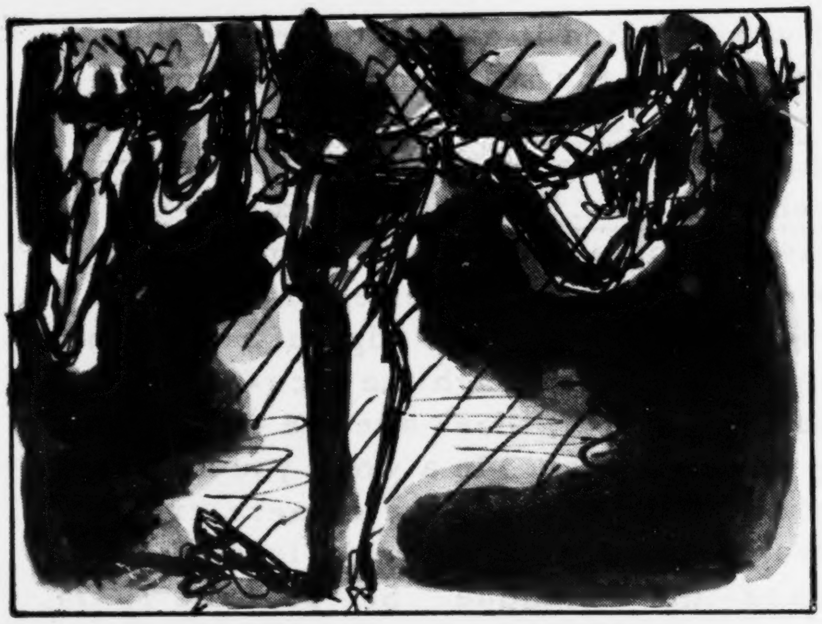
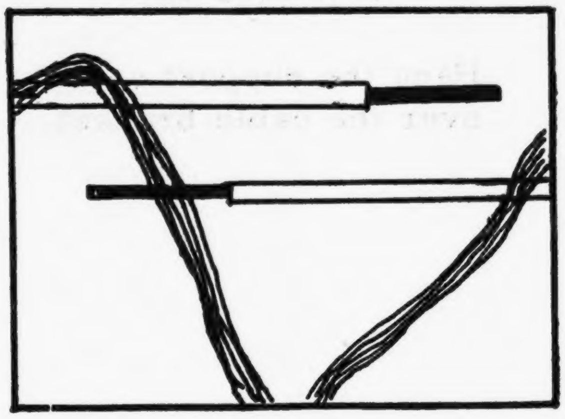


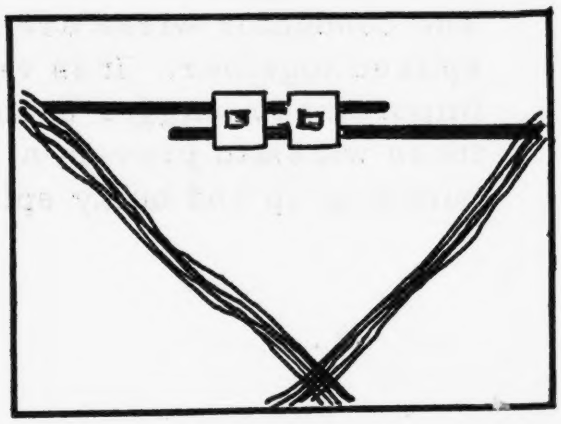
Figure 77.

EXCERPTS FROM STORYBOARD OF SELF-SUPPORTING CABLE DEMONSTRATING USE OF THIN LINE TECHNIQUE

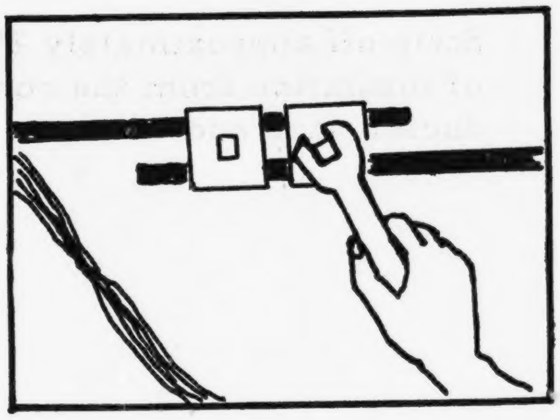
NARRATION



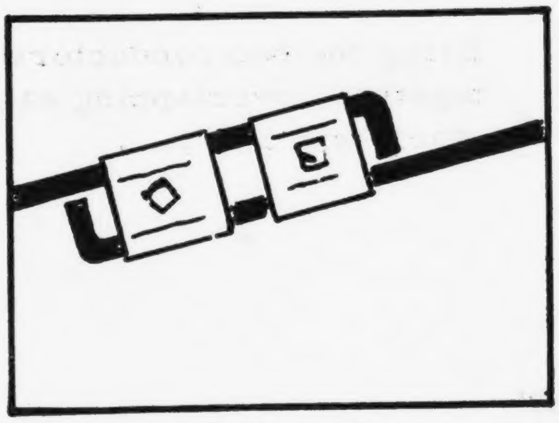
Operation 3 in the installation of UDW is SPLICING. A good splice is made this way.... First overlap the support cables approximately 18".... Then cut 6" off the support cables. Next strip 3" of insulation from each end.



Two "C"-lashing clamps are placed side by side. The two support cables inserted in the slots....

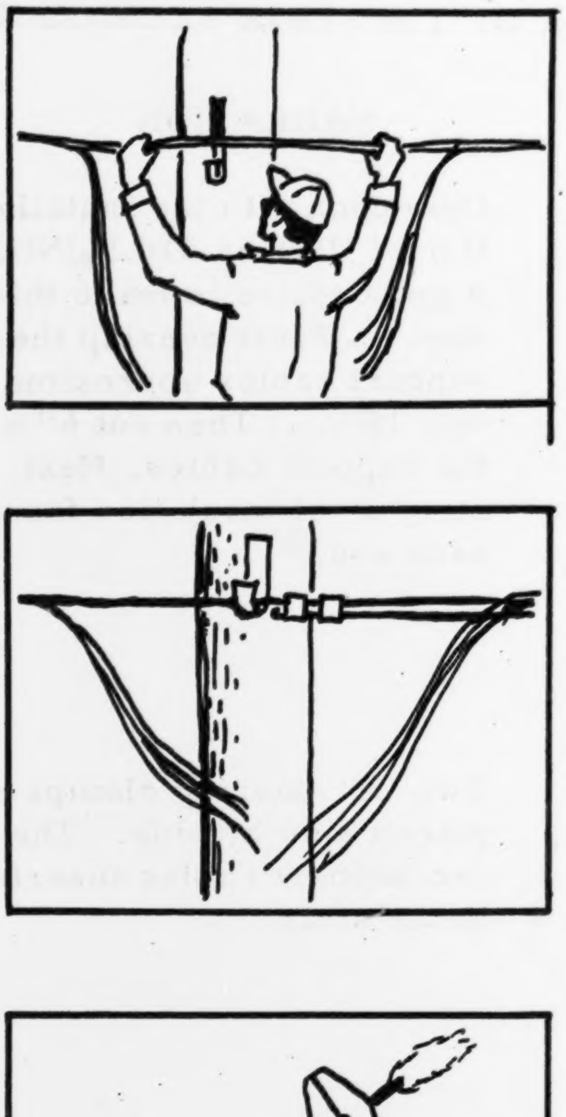


....and secured with a wrench.



....Twist the 1" tails in toward the support cables....

Figure 78.



NARRATION

Hang the support cable over the cable bracket....

The conductor wires are next spliced together. It is very important to stagger each of these wires to prevent a bunching up and bulky splice.

Strip off approximately 2" of insulation from the conductor wire ends.

Bring the two conductors together, overlapping each other by 2 1/2",...

Figure 79.

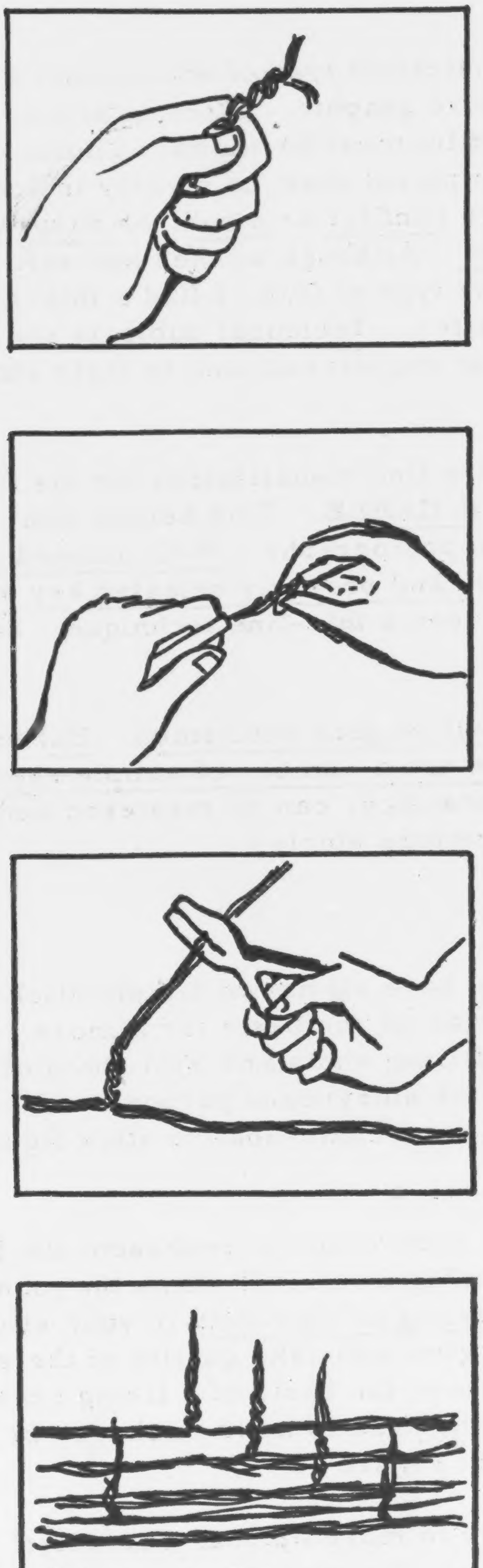


Figure 80.

NARRATION

Turn the ends down where the conductors meet and twist together from left to right.

Note that two twists are made in insulated portion of the wires. . . .

The wires are trimmed, leaving about 1 1/4" of barbed wire.

The twisted splice is then soldered. Note the staggered results of the splices.

In the case of the demonstration type of educational film, we find it necessary to be more graphic. Often details of equipment being used in the film must be shown. Choice of angle to best display this equipment must be clearly indicated. Here we have no concern with conflict or mood, or suspense. DEMONSTRATION is our aim. Although washes and soft-pencil techniques can be used on this type of film, I find a thin-line illustration will do the job better. Technical subjects and technically-minded clients prefer an engineered look to their storyboard. Keep this in mind.

Mr. Kim turned out a very fine visualization for his film, INSTALLATION OF THE UDW CABLE. This helped him immeasurably when he went into photography. Well planned continuity, good choice of angles, and properly selected key shots made him a better film. He used a thin-line technique. See Figures 78-80.

Unfortunately we cannot all be good draftsmen. But for those of us who are not, there are a number of simple sketching methods which, with a little practice, can be mastered and put to work visualizing our motion picture stories.

Stick and Ball Sketches

At one time or another we have all drawn simple stick figures. These stick figures can be the basis for a more complete sketch and in the case of Long shots and Full shots of people they too could be used for storyboard purposes. However, when we get into Medium shots and close-ups the stick figure does not suffice.

The addition of circles or even boxes to represent the larger body masses is a step forward(Figure 81). Perhaps the most important thing to develop is a feeling of elasticity in your stick and circle figures. Once this give-and-take quality of the stick skeleton is mastered you will have the basis of a living character. A simple rectangle or box can be used to build thickness or dimension in your figures. See Figure 83.

Clothes then are necessary to make up your character. The clothes generally follow the lines, the movements, and the physical peculiarities of the body although some French designers have gone out of their way to change this. Generally all costumes tend to follow the natural law of gravity. This is the one major rule to keep in mind.

Costumes are made from many different types of materials. A heavy material will tend to pull or fall vertically, responding very obviously to gravity. On the other hand, raw silks and rough lines such as those worn by many Koreans in mourning will flare out, or bloomer out, defying the gravity law somewhat.

Accessories such as hats, handbags, walking sticks, spectacles, pouches, traveler's sacks are an integral part of your performers . . . . put these into your sketch and your drawings will be more believable.

You will find it more difficult to put clothes on stick figures than the other methods we will discuss. Once again go to the body masses represented either by circles or boxes. In most cases your costumes will hang from these points on your stick skeleton. See Figure 82.

Spiral Figures

By far one of the easiest ways to make a figure is this use of an ever-spiraling line. By this method we build or reduce body masses at will. . . . bend the legs. . . . wave the arms. . . . tilt the head. . . . inflate the belly. In most cases you should have little or no need of using the stick figure to establish body attitudes, but if they do help you, use them. The wonderful thing about this type of basic sketch is that it is dimensional. This method makes it easier to foreshorten parts of your figure such as arms or legs. Once your figures are spiraled-in, you will find it easy to clothe the character. Here are some figures in action. Figures 84-85.

Skeletal Development

If by now you feel you'd like to go beyond the above methods, here is the way the serious artist develops his figures. Begin with a stick figure to establish the body attitude, then make up the skeleton. Basically your drawing can be an egg shape for the head, a bird cage for the ribs, an hour glass, some bones, and balls for the joints. Noteespecially that the arm and leg bones are not straight but are flexible. Then comes the flesh on the bones. . . . and finally the clothes. See Figure 83.

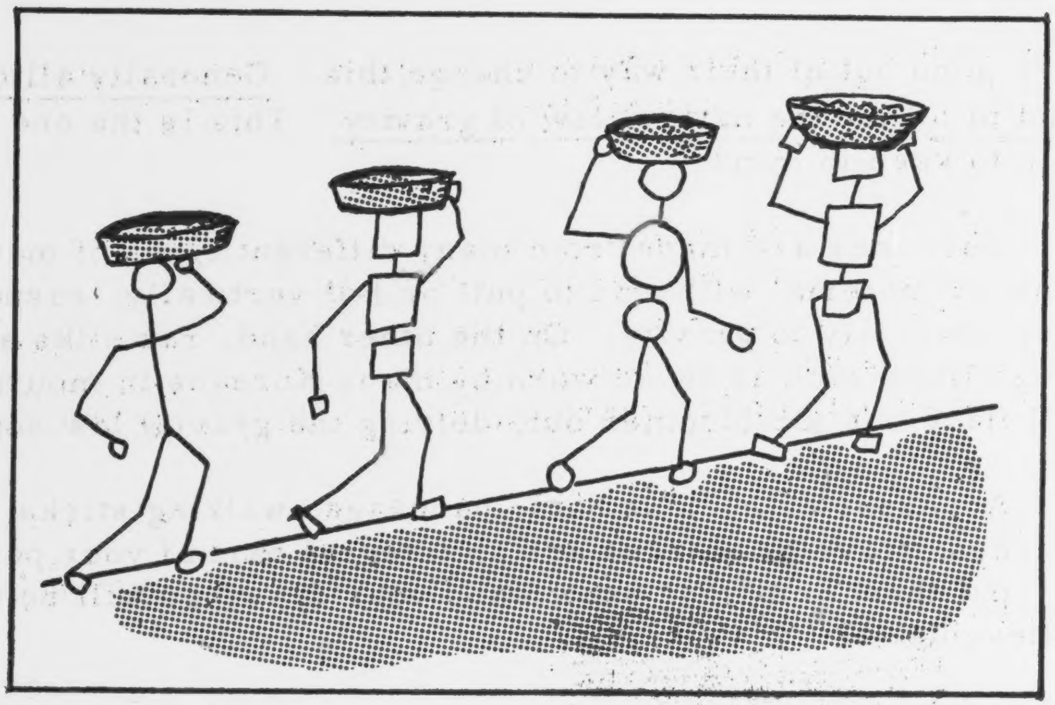


Figure 81. STICK, STICK AND BLOCK, STICK AND BALL

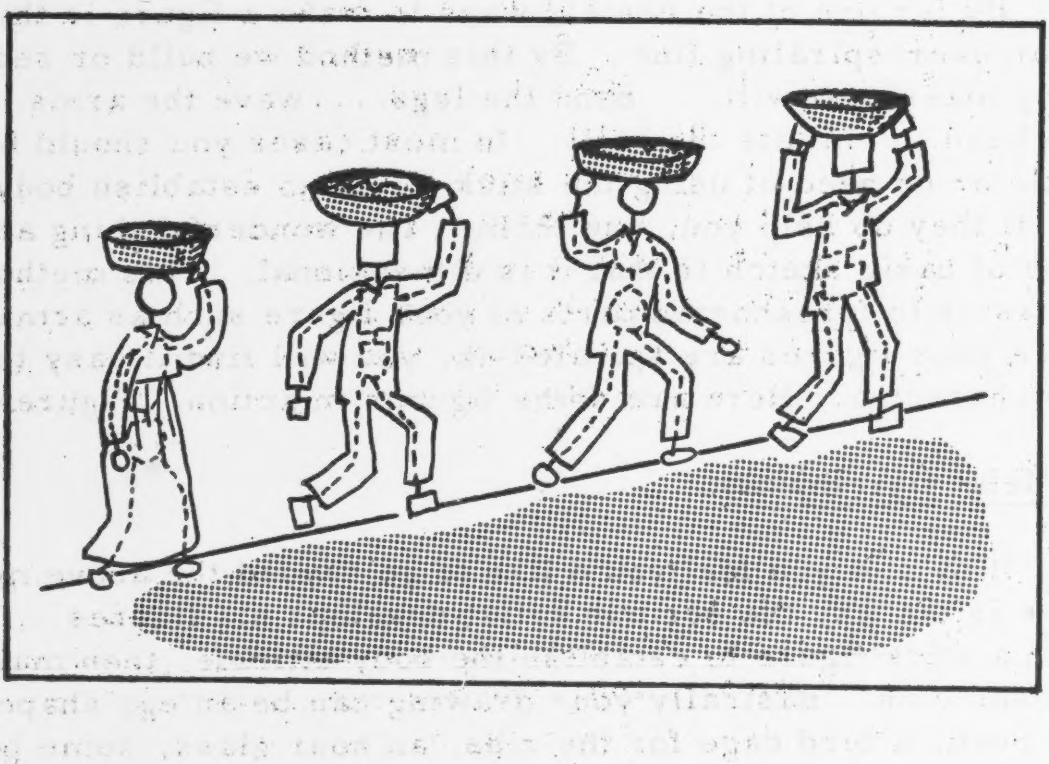


Figure 82. CLOTHES ARE EASILY PUT ON THE STICK AND BALL, OR STICK AND BLOCK FIGURES

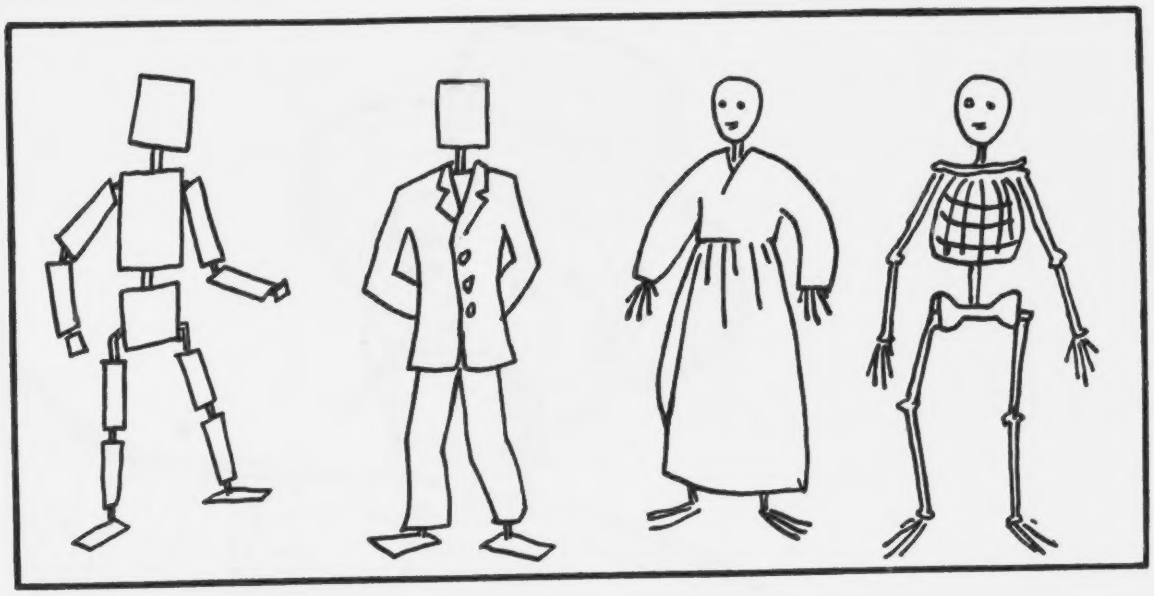


Figure 83. BLOCKS AND SKELETONS, WITH AND WITHOUT CLOTHES

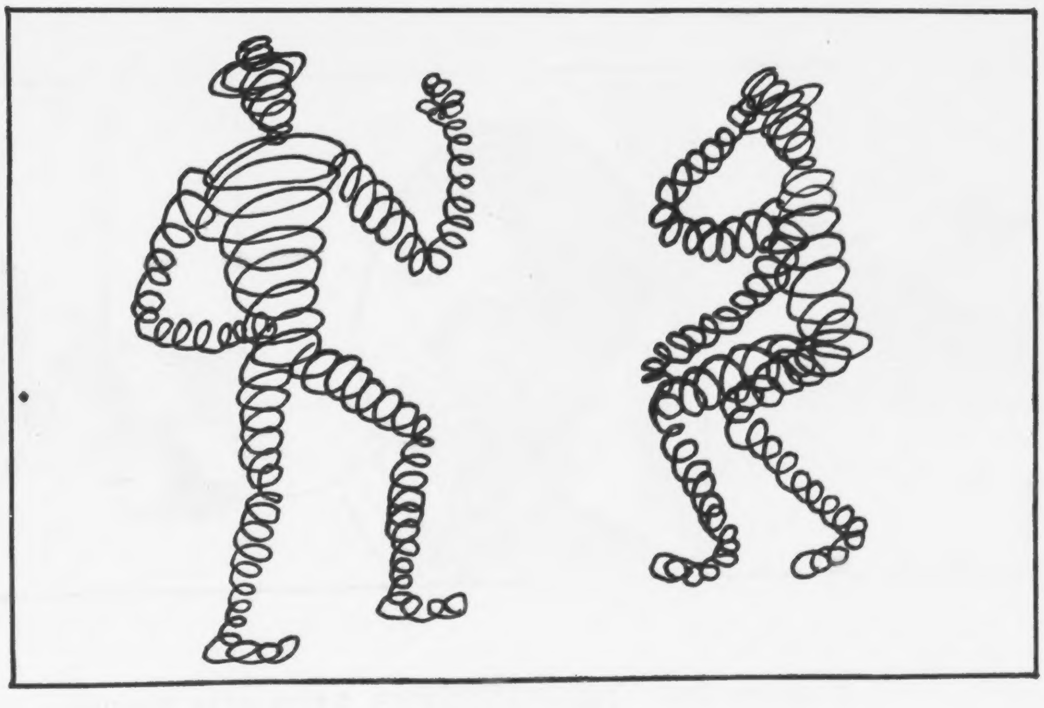


Figure 84. SPIRAL FIGURES

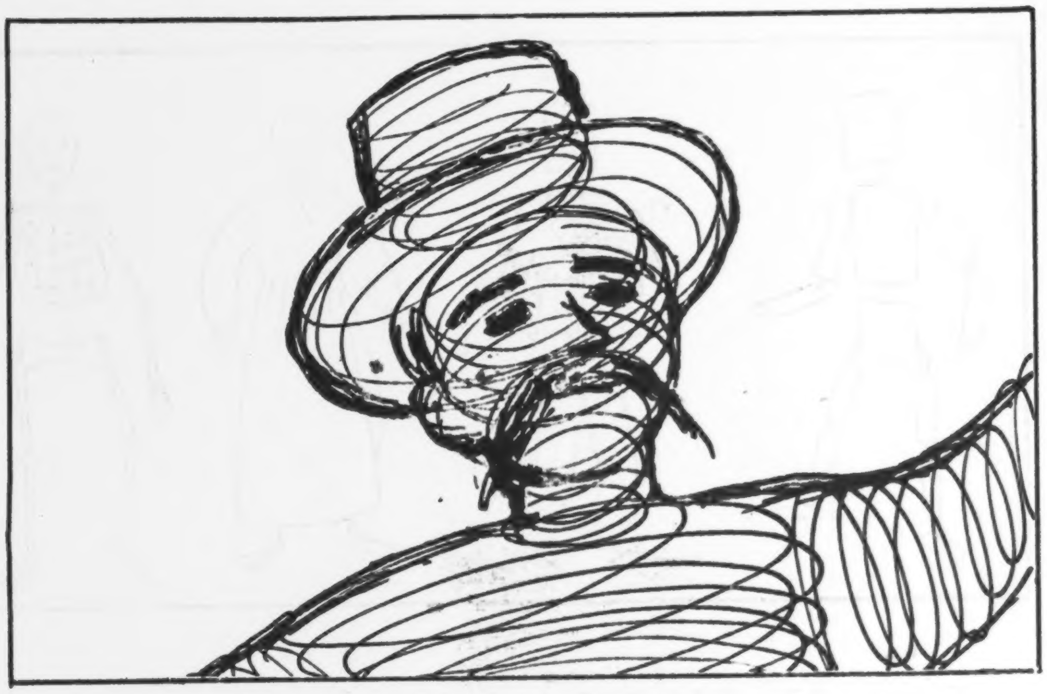


Figure 85. THE ADDITION OF SIMPLE FACIAL AND BODY FEATURES ADDS TO THE FIGURE

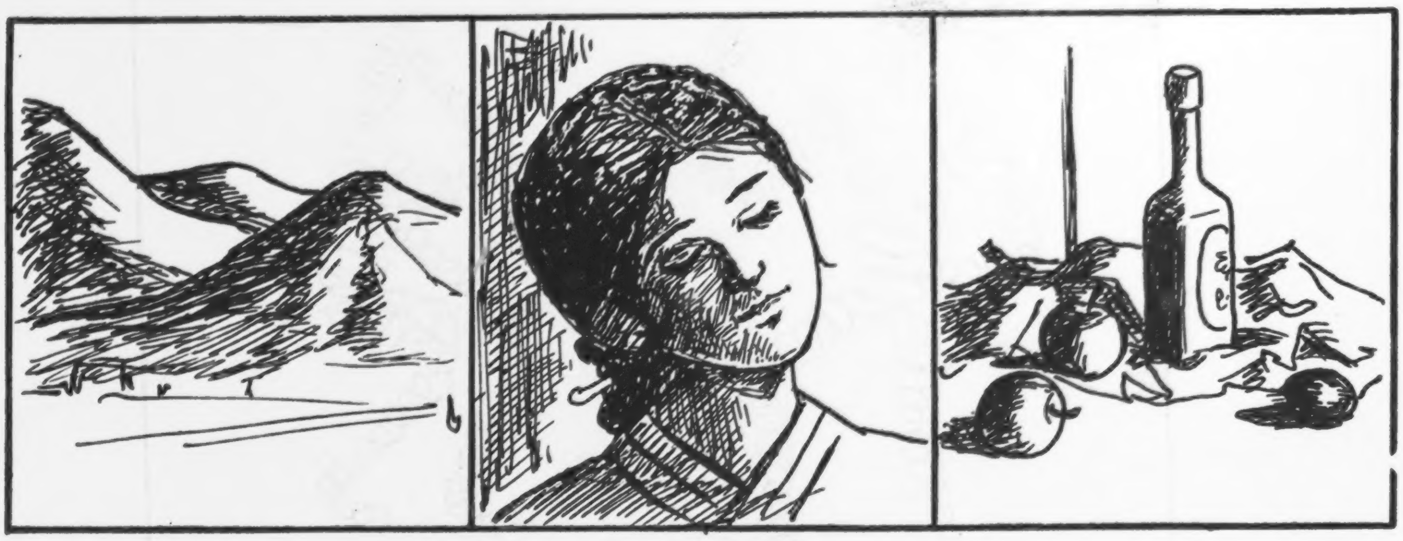


Figure 86. HIGHLIGHTS AND SHADOWS

What are Highlights and Shadows?

When sunlight or lamplight falls on a broken surface there is a wonderful opportunity for the cameraman if he knows how to take advantage of this interesting light play. The interplay of highlights and shadow over any object gives that object a plastic quality. . . . and it is this plastic quality that creates the illusion of reality, of life-likeness, of thickness and thinness in your characters, their costumes, and the setting in which they are performing. We've already seen these two at work in the techniques used in storyboarding THE DYKE. It is important to keep in mind your light sources. I think highlights and shadows are at their best in the afternoon when the sun shines across the mountains and valleys. . . . highlighting the mountains and throwing the valleys into shadow. Highlights and shadows are illustrated in Figure 86.

Perspective

The farther away objects are from you or your camera lens, the smaller they will appear. This same principle applies in perspective sketching. First draw your camera frame. . . . a simple rectangle will do. Next represent your horizon. This means forming a line where mountains meet the sky, where water meets the sky, where buildings meet the sky. This line we will call the Horizon Line. Now we can choose a point anywhere along this line, representing a point as far as the eye can see at the horizon. This point is known as the VP (vanishing point).

The VP can be moved up or down in relation to the horizon line. We can move it up and out of the frame of reference. Here is where the oriental artist often uses the idea of the diminishing figure in some of his works. Of course, many abstract painters of today also take this liberty of moving the VP down and out of frame. But do you see what happens when we do this? The perspective is reversed, and the farther away objects and people are, the larger they appear, contrary to the way in which we actually see things. On several occasions I have noticed Korean artists' use of this reversed perspective. Don't be guilty of this. Now let's look at some examples of storyboard examples where free-hand perspective goes to work. Figure 87.

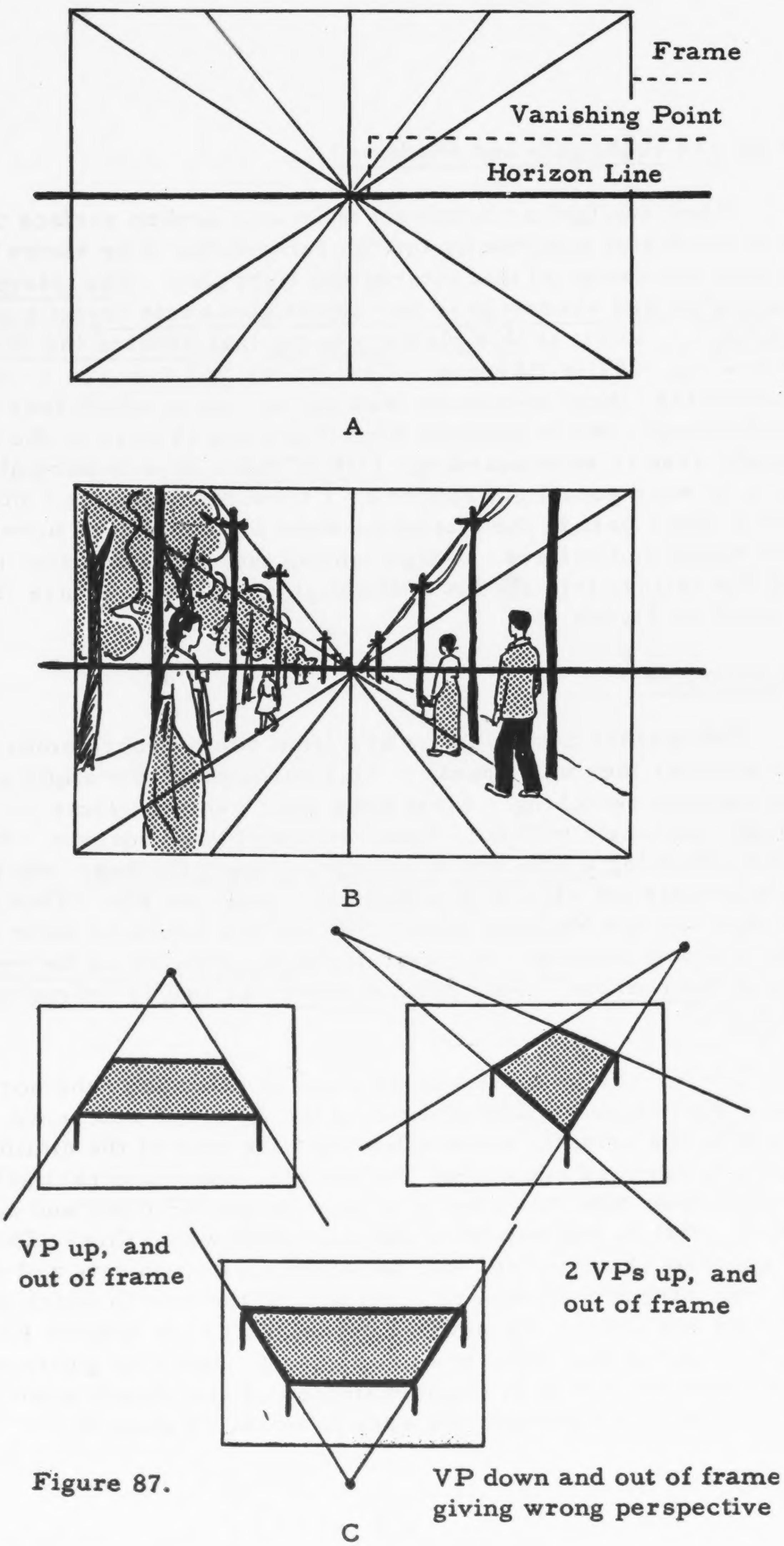

Frame
Vanishing Point
Horizon Line
A
B
VP up, and out of frame
2 VPs up, and out of frame
VP down and out of frame giving wrong perspective
C

Figure 87.

The Paste-Up

With all of your sketches completed the next step is to mount them attractively so your client will be able to see the complete story. If the client is to visit your office then there is nothing quite as effective as an expansive wall board equipped with a draw drape which can be easily opened and closed. See Figure 88. Later on we'll discuss how this drape is used in the presentation.

On the other hand, if you are visiting the office of the client, resort to a portable folding panel display. Use stiff cardboard, and mount your sketches attractively. A three-fold display can be set up on a conference table or on an easel. Figure 89.

Your Storyboard Presentation

A successful presentation depends on three factors:

1. How familiar your client is with the film media.
2. The complexity of your subject matter.
3. How well you plan and execute the presentation.

Here are some useful hints in making you a successful salesman of your product. It is always wise to rehearse your routine through once, twice, or three times. Ask yourself questions you feel the client may ask you. . . . and have an answer.

Be on time! Remember your client's time is more valuable than your own. Be especially aware that Korean time somehow runs slower than other times, so make a reasonable adjustment for same.

Keep your storyboard panels closed or covered until the psychologically right moment in your presentation. Revelation of your film's story in pictures should be just as exciting as the unveiling of a memorial. Once your client and his party arrives in the room, make your introduction brief, then offer them "number one" seats. Put them at ease although you yourself may be far from that.

Brief your client on what he may expect of your visualization. Inform him you will go through it the first time to give him the overall story. This will be followed by a second run-through

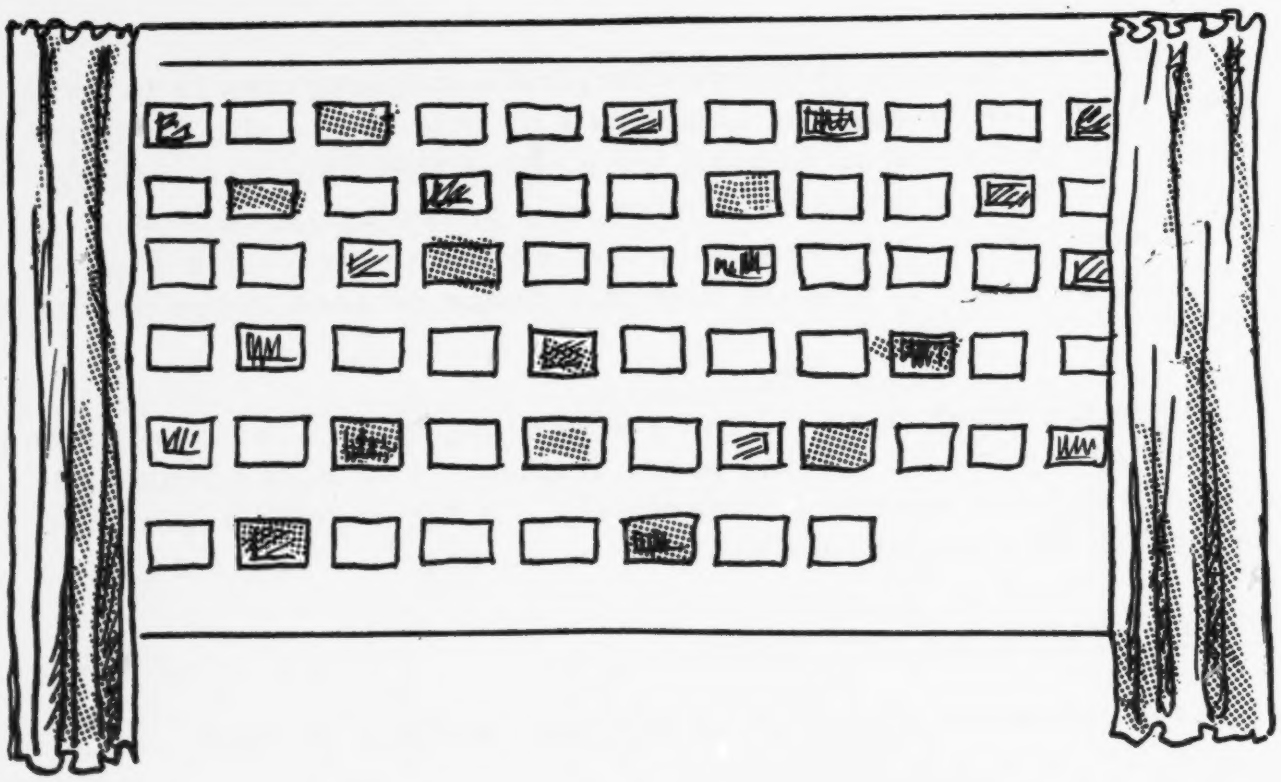


Figure 88. WALL DISPLAY WITH DRAPES

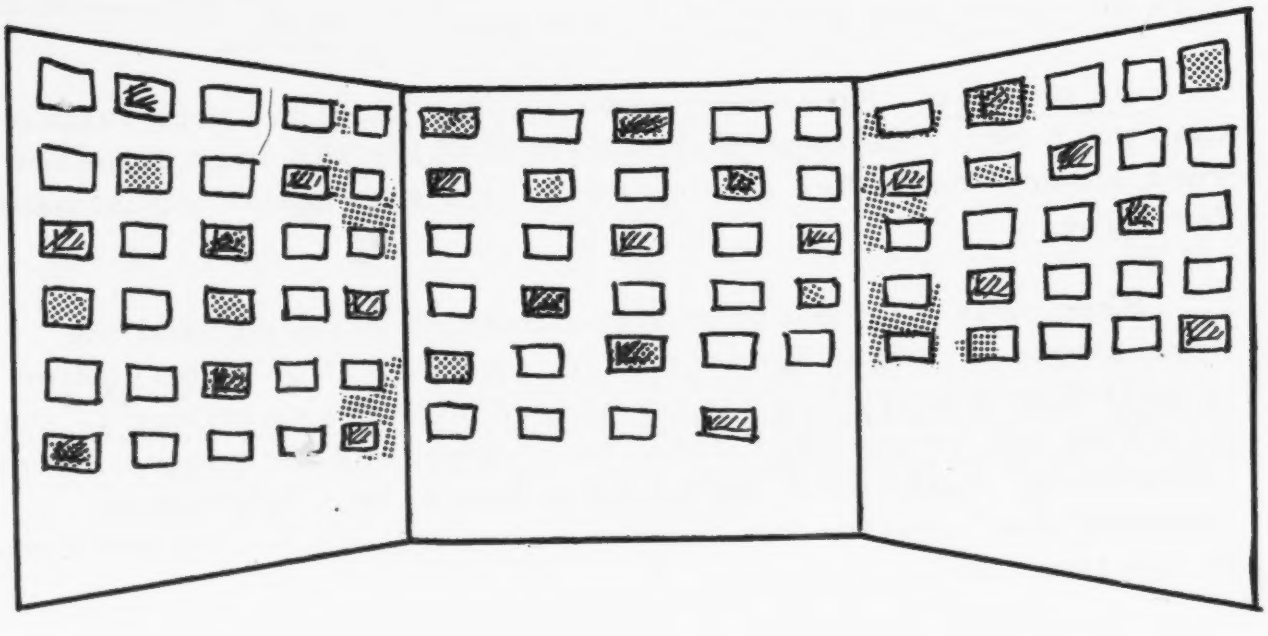


Figure 89. A FOLDING PANEL DISPLAY

wherein you will hit certain sequences where important points are to be made. Next the proposal will be thrown open for discussion by the group.

You may find it useful to have prepared a synopsis of your proposed film story. . . . and be sure to have enough copies to go around!

After the second run-through, open your project for discussion and if you have carefully planned your production there should be little doubt in the mind of your client that this will be the kind of film he can use. Better yet, it will convince you that you have the foundation for a good film. Another interesting method of presentation I have found to be highly effective is accomplished by darkening the room and running through the storyboard with a rectangular spot of light touching each sketch as your story progresses. This has the advantage of compelling your audience to concentrate on one sketch at a time. This method creates much of the effect of a film strip showing. After the run-through turn on the lights! It is important to light only the storyboard, and the effect is very satisfying to your client as he is now able to see a complete sketched outline of his film.

Perhaps the ideal method of presenting your story is to make up a filmstrip, shooting each of the sketches in sequence, developing the strip and projecting it on a screen for your client. You may go so far as to record a sound disc to accompany the filmstrip, but of course time and cost usually limit us to the direct storyboard presentation

But sketching scenes is only a step toward the actual shooting of those scenes, and this is where so many of us run into trouble. The written idea looked good to us, and the sketch we visualized from the written description verified for us, in our minds at least, that this was the scene we were after. This is what we want. . . . this and nothing else. Here we make our first blunder. DON'T MAKE THE MISTAKE OF SETTING YOUR MIND TOO MUCH ON ONE PARTICULAR WAY OF SHOOTING A SCENE! Keep your mind's eye open and versatile enough to see your scene in more than one way. Suppose, for example, our script envisions a long tracking shot of a large endless conveyor, carrying along bag after bag of fertilizer. This could provide us some interesting movement and we have even seen it clearly in our storyboard sketches, but once we're inside the plant we begin to realize what we're up against. To make a long tracking shot of the conveyor we would need many many more lights than we have available, and we would go out of business for the cost of the dolly track it would take to make the shot. Finally, to make a smoothly executed tracking shot would take a full minute of film time. We would be sacrificing more important information time for a "sugar coated" (nice but unnecessary) shot.

You are the director and you face a decision. The shot you have dreamed of appears to be out of the question. What other way can you shoot it? There is no other way, you may think. But there is, and if you are on your toes, you'll quickly decide on an alternative. First, we'll let the conveyor do the moving since it moves anyway. Next we'll handle the scene with cuts. By placing the camera at four different positions along the conveyor and spotting a limited area with light, we'll be able to pick up the bags of fertilizer as they move into the spot and then out into the shadows. We'll be able to show them entering the warehouse and finally show them coming out of the warehouse at another point. In this manner we'll save money, and time, and still come up with an effective, perhaps even more dramatic coverage of the conveyor system. Keep your eyes open for alternative shots whenever you move in to your shooting location for you're bound to have to use them. A good director is quick to find and use these shots when necessary.

CHAPTER IX

CASTING

Properly casting your production means the difference between a good film and a bad one. The finest equipment, a good technical crew and a top-quality shooting script mean nothing unless the parts are carefully chosen. Most feature film producers rely on a performer's past reputation and experience when it comes to putting them into a part. This is reasonable but offers little opportunity for new and fresh talent to get before the public. Remember, old faces may never die.... but they surely fade away. People get tired of seeing the same performers over and over again, so give your audience a "break". Look for new talent. This will involve "type casting" or "try-outs." Both of these last methods are employed by the documentary artist in choosing his cast. The clever documentary worker will realize the importance of new people in his film and he will spend many extra hours trying them out. Above all else he will be looking for thoroughly believable people to fill the part. He'll look for people who physically fit the part and, more than likely, people who can do the kind of work the film's character does. This is type casting.

It is wise to set up a scheduled meeting of several possible players and at this meeting give them lines of dialogure to deliver, movement, gestures, and business to perform. If possible try to make these try-outs in private and not before a large group of contestants. Some of the people you will be able to eliminate quickly, thereby narrowing down the number of prospects for the parts. This try-out system and type-casting is the only reliable method you will be able to use in casting the documentary.

Whether your performers are "men from everyday walks of life" or professionals, there are several qualities to look for:

Poise: The manner in which the person carries himself, from head to toe. The poise of a president reflects dignity, while the poise of a downtown hoodlum registers sloopy arrogance.

Pronunciation and Enunciation: Although at present the Korean post-synchronous method of sounding films utilizes the voice actor and pronunciation or enunciation of words, phrases, and lines has little significance, it is hoped for, and highly recommended, that more effort be directed toward the use of lip-synch recording practices to avoid the all too obvious out-of-synch scenes found in every production in Korea. When lip-synch recording becomes a normal procedure, then actors will become the real personalities they should be, complete with the voice that fits them - their own

Gesticulation: Arm movements peculiar to a character must not be overlooked in casting. The arm movements of an orchestra leader as he leads his orchestra are a sharp contrast to the arms of the farmer as he plunges rice seedlings into the mucky paddy. This difference carries itself to the support table of each of these socially different characters. These differences are important and the sensitive director will never make the mistake of accepting refined gestures from a character that normally would use coarse, earthy ones.

Movement: Like gesticulation, movement involves the complete physical manipulations of the performer. I like to bring in the old master of the theater, Boleslavsky, at this point. I feel he had something direct and understandable to say about the movements of three life stages. Here they are: The young man, full of vigor and drive leads with his head. The middle-aged man, having reached the age of a full dinner table, a wife, and all the trimmings, leads with his belly, usually a sizable one. The old one, tired, resigned, and having lost confidence in life, looks forward to the dark, eternal sleep, is unsteady and cautious, therefore he leads with his feet. The important thing is that your performer should move with unity and with the age of the character he is portraying

Dynamic Line Delivery: Some people have the ability to effectively deliver lines; others do not. Don't feel, though, that only professionals are qualified. You have a pleasant surprise in store if you just take the time to work with, and coach, nonprofessionals.

Absorption of Directions: How well does your performer respond to your directions? To begin with, give him something simple like walking over to the door, sliding it open, calling for a basin of water, closing the door and returning to the room to sit down for an early morning cigarette. How many steps did the performer remember from your directions, and how well did he follow through on them? Anyone who can follow directions carefully and to the point is always a good bet for your picture. This means that he possesses considerable intelligence and many of his other inadequacies can be overcome by this ability to mimic your directions

Facial Plasticity: The film performer's face should telescope the inner character of the person he is representing. This means that lines, hair, and skin textures combine to create an interesting face. While it is pleasing to watch a round, somewhat expressionless, peach-and-velvet complexion of a beautiful young woman at work on the screen, it is just as rewarding to experience the deeper, time-tempered, leathered face of a farmer or fisherman. The face should have plenty of give and take, its reactions should be unmistakeably clear, and yet not overdone. The stage actor who goes into film work often faces this difficult adjustment to screen acting. Necessarily taught to project his physical self across the footlights to his audience, he has acquired the ability to exaggerate his expressions. But when working before the motion picture camera this exaggerated style has to be played down.

Memorization: The ability to learn lines quickly is desirable of course. Professionals in the film industry are naturally expected to possess this ability. In working with the inexperienced performer you will have to be patient, but this does not mean that you will not get effective narration results. The author recalls working all of two days on a two-reel-length documentary with a seventy-eight year old man. Perhaps with a younger and experienced announcer he could have obtained a complete recording in a half day's time, but with this man, a little extra time and patience paid off in a perfect matching of voice and picture personality. The old-timer voiced his own action and it was well worth the extra time. Look for one quality here - intelligence. More often than not, the person who can read can be coached into memorizing effectively his lines. By breaking the lines into short takes it is possible to use non-professionals in your films.

Microphone technique: As we discussed under pronunciation and enunciation, very little lip-synch recording is done here in Korea. Working with a microphone falls into the realm of the radio performers and film voice actors. I've seen some remarkable post-synchronous recording done during my stay here but then again I've see other completely absurd jobs accepted by the producer because he feels he can put it over on his unsophisticated audience. Perhaps the one most important consideration in recording for the film, both in lip-synch and post-synch methods, is respect for sound perspective. The more intimate the scene, the closer one should work on mike. The farther away the scene, the more distant one should work his mike. Recording exterior sounds and dialogue in a studio has its shortcomings too. The too-muffled, the too-deliberate and too-refined speech patterns of the studio recording should be carefully livened up with baffling, appropriate sound effect fed into the studio, and multiple microphones put to use. Add to this a more carefully planned movement of your performer in and off the mike and the sound track will be a better one.

Business: We have already discussed this quality in the chapter, We Write Our Shooting Script. Business enhances our character .... breaks him out of a "stock" type and makes him a more interesting person. Give your casting candidates some business to do and see if it will fit into your concept of the character in your production. Typical business might be the habitual scratching of the nose, a characteristic limp, a twitching of the face, or a heavy breathing pattern. Once again, don't be discouraged the first time your non-professional tries this. A little extra patience with him will likely pay off with a good performance.

Photographic Interest: Combining some or all of the above qualifies, choose your performer if he is photogenic. How he appears in close-up studies is especially important. In the documentary film, make-up should be held to a minimum, preferably none at all. Will his face photograph well without make-up? If so, good! In the final analysis, there are some people who may look fine in reality, but when transfered to film just don't come through. The only real solution to this is to take a series of screen tests.

Sensitivity: How close does the potential performer feel to the character you wish him to portray? Is he sympathetic with the character? How well does he seem to understand the character? Does his physical appearance aid or hinder the emotional make-up of the character? I marvel at Mr. Chung at Mo Chang Ri who developed a keen sensitivity toward the character he was asked to play. First there was the part of Chung Su Bong, the opposition leader to Village Leader Pak. This part he played with believability and sympathy. Again this same man was cast as a local communist leader in a film produced more recently. The same man, a non-professional, actually turned in a performance that professionals have since failed to match in similar roles. Somehow this man succeeded in digging out the "inner man" of the character he was portraying and, what is more, he entered into his portrayal, uninhibited and with a business-like attitude.

CHAPTER X

THE DIRECTOR'S STUDY

The Director's Study or Workbook is always a good way to keep thoughts organized and close at hand so that those special ideas are not forgotten. Remember, even a Korean sometimes forgets good ideas. Write them down in your study and you'll not lose them.

The Workbook should be of the loose-leaf binder type. Plain pages are preferable. On the right page of the book, paste in pages of the shooting script. Leave the left side of the book blank. This is where you'll make your notations and other bits of information. Use pen and ink instead of pencil to prevent your work from becoming smudged.

What are some of the things helpful to include in the workbook?

Put your concept of the film's CENTRAL THEME somewhere near the beginning of the book. Write it out, draw it in abstract, or doodle away.... any method that has meaning for you.

Take your more interesting characters and write brief but meaningful CHARACTER DESCRIPTIONS. This will help you when the performer asks just what you expect of him.

SET DESIGN IDEAS, either in writing or by sketches, will always find a way along the sides of your script.

CONSTUME IDEAS on how your performers should dress are necessary to both you and the performer.

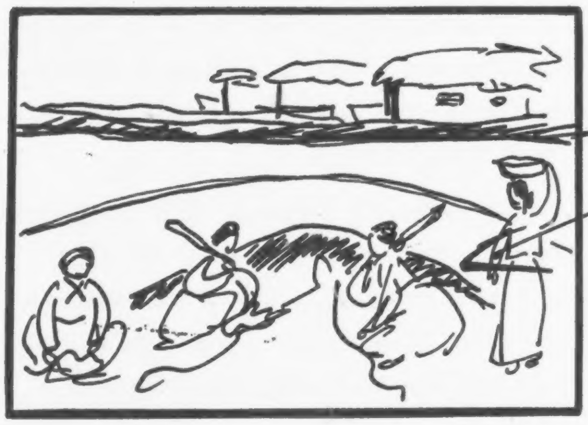
Any special MAKE-UP PROBLEMS sketched or written in help in creating a character or correcting some physical imperfection the performer may carry.

PROPERTIES. A wide range of important accessories that may make the difference between a professional job and an amateur one should be noted in your book. Indicate the placement of the properties or "props" on the set, as well as how you intend to have the actors use them.

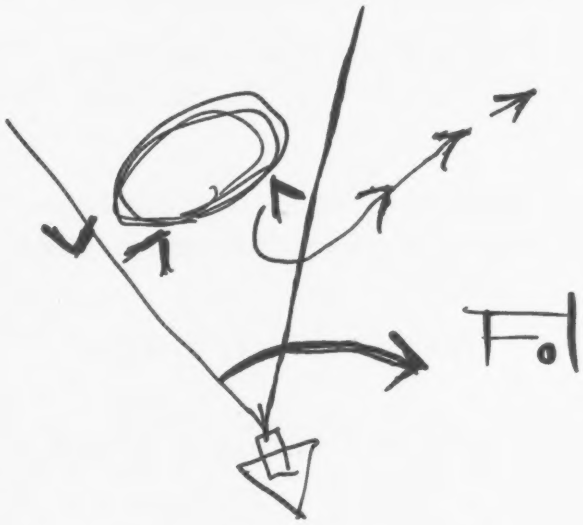
MOVEMENT OF PERFORMERS AND CAMERA ANGLES you plan to use should all be diagramed opposite the shooting script description.

ANIMATION IDEAS are especially important in the educational film project. Jot down animated schemes which may give your story or your technical information greater impact.

ANY OTHER information you need to keep close by before or during the shooting of the motion picture may also be added. The next few pages illustrate what I mean. Try this on your next production. You'll find it an easy way of planning and keeping all the details together.

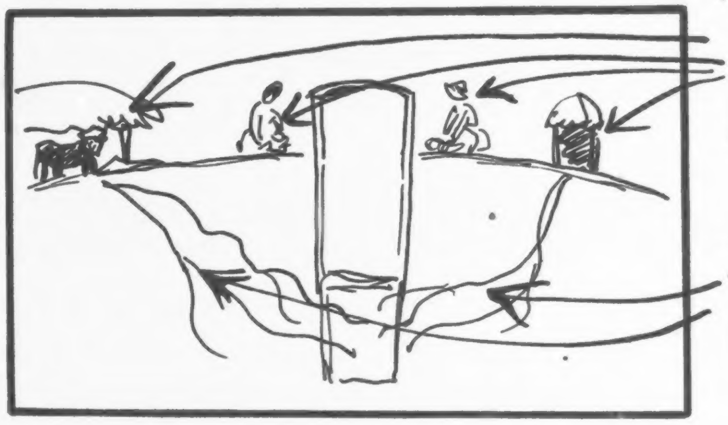


opening shot #5



Follow Pan Right and Dissolve

#6



Pop-on Animation + Scratch-off Water Flow

S-A-M-P-L-E

SHOOTING SCRIPT

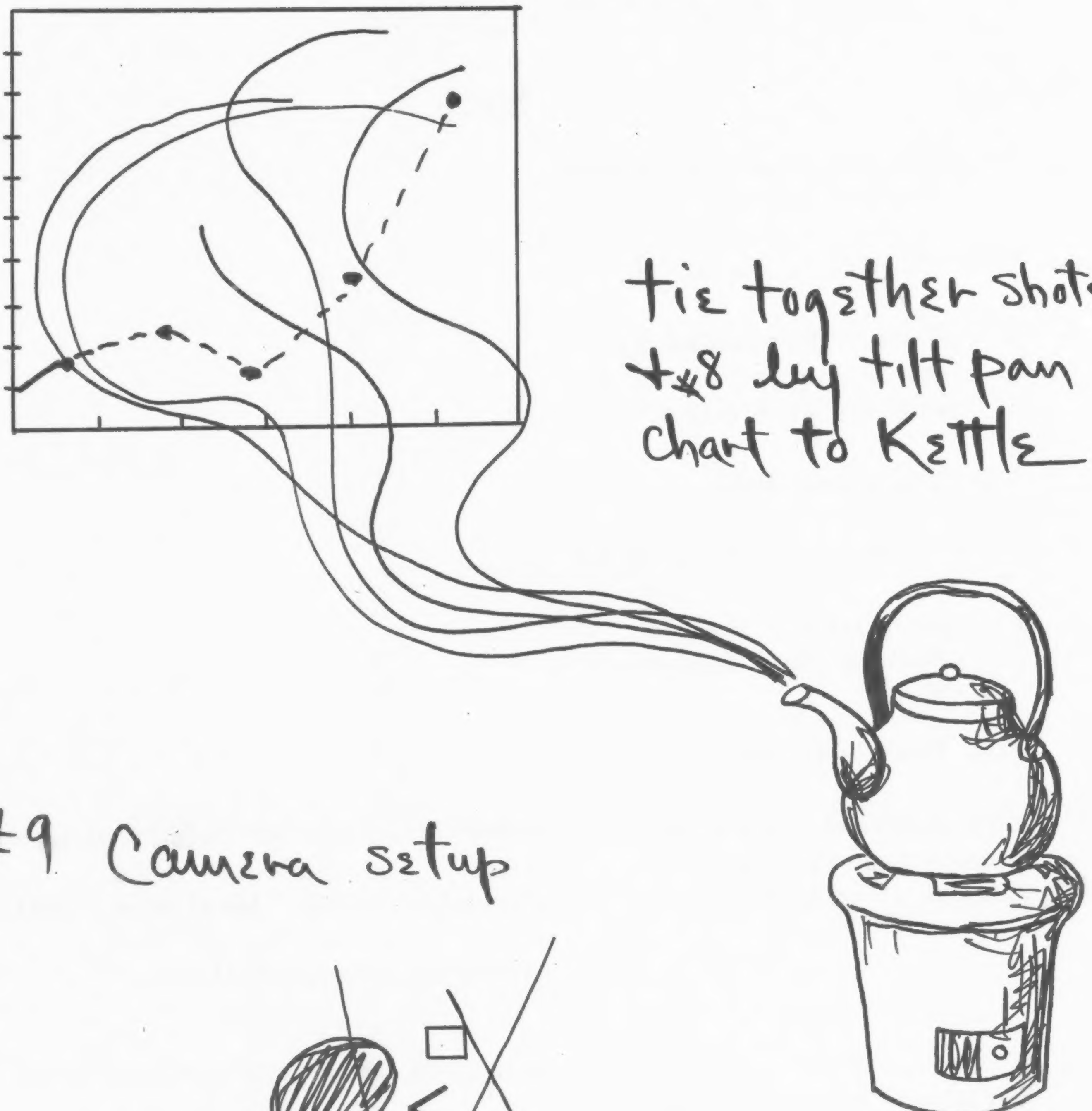
THE SANITARY WELL

FILM PRODUCTION #516

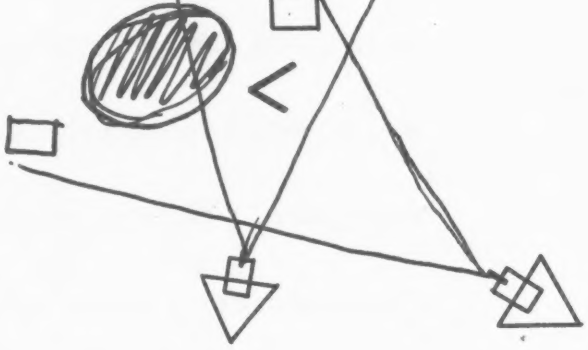
Picture	Sound
1. FI - Korean American Cooperation Mark. FO- The above mark.	
2. FI - Title, "Presented by the Ministry of Health and Social Affairs." FO- The above title.	
3. Title, "Produced by O. P. I."	
4. FI - Main title, "How to Build A New Sanitary Well" FO- The above title.	
5. At a well-side; a group of women arewashing their clothes at an unsanitary well.	A well! It is most important to our everyday living. Most of our wells, however, are unsanitary.
6. Animation shot - contaminated water flowing into a well from several sources.	A well is frequently contaminated because it is poorly situated and misused. Waste water flowing from sources such as cattle stables, toilets, compost piles, drainage.

Isotypes maybe more effective

tie together shots #7 + #8 by tilt pan chart to Kettle

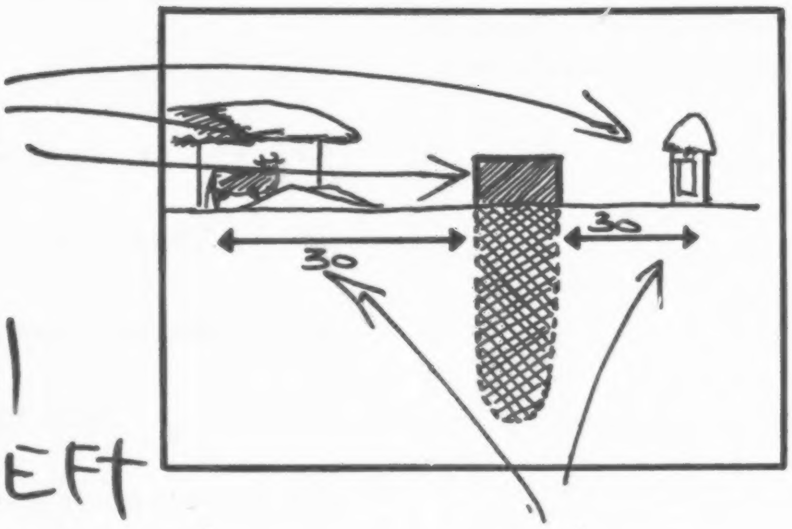


#9 Camera setup



Picture	Sound
	ditches, infiltrate and contaminate the well. This contaminated water may be the cause of horrible diseases, such as typhoid, paratyphoid, dysentery, and cholera.
7. Animation - a statistical chart showing the climb in the typhoid mortality rate.	According to the latest statistics made over the last five years it shows. 21, 28, 17, 33, 77, in the years 1954, 1955, 1956, 1957, 1958. This means that more and more known cases of typhoid have occurred. . . . and focuses our attention on the problem of well contamination in rural and urban areas alike.
8. A steaming kettle on a Poong-No.	From scientific research we know that one of the most effective ways to treat water is to boil it about 20 minutes or treat it with a chemical agent.
9 At a well side a man treats the well with calcium hypochlorite solution.	To chemically treat the water, one spoonful of calcium hypochlorite is added to 20 liters of water, and the mixture stirred thoroughly.

ANIMATION Shot# 11

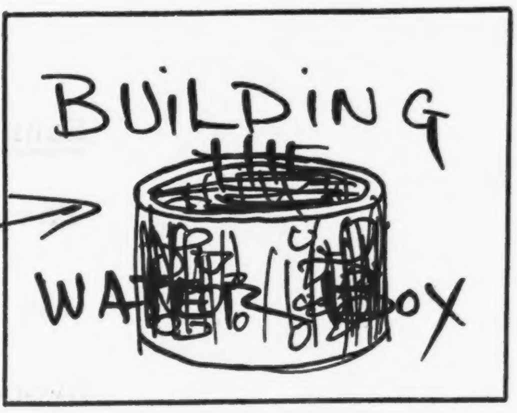


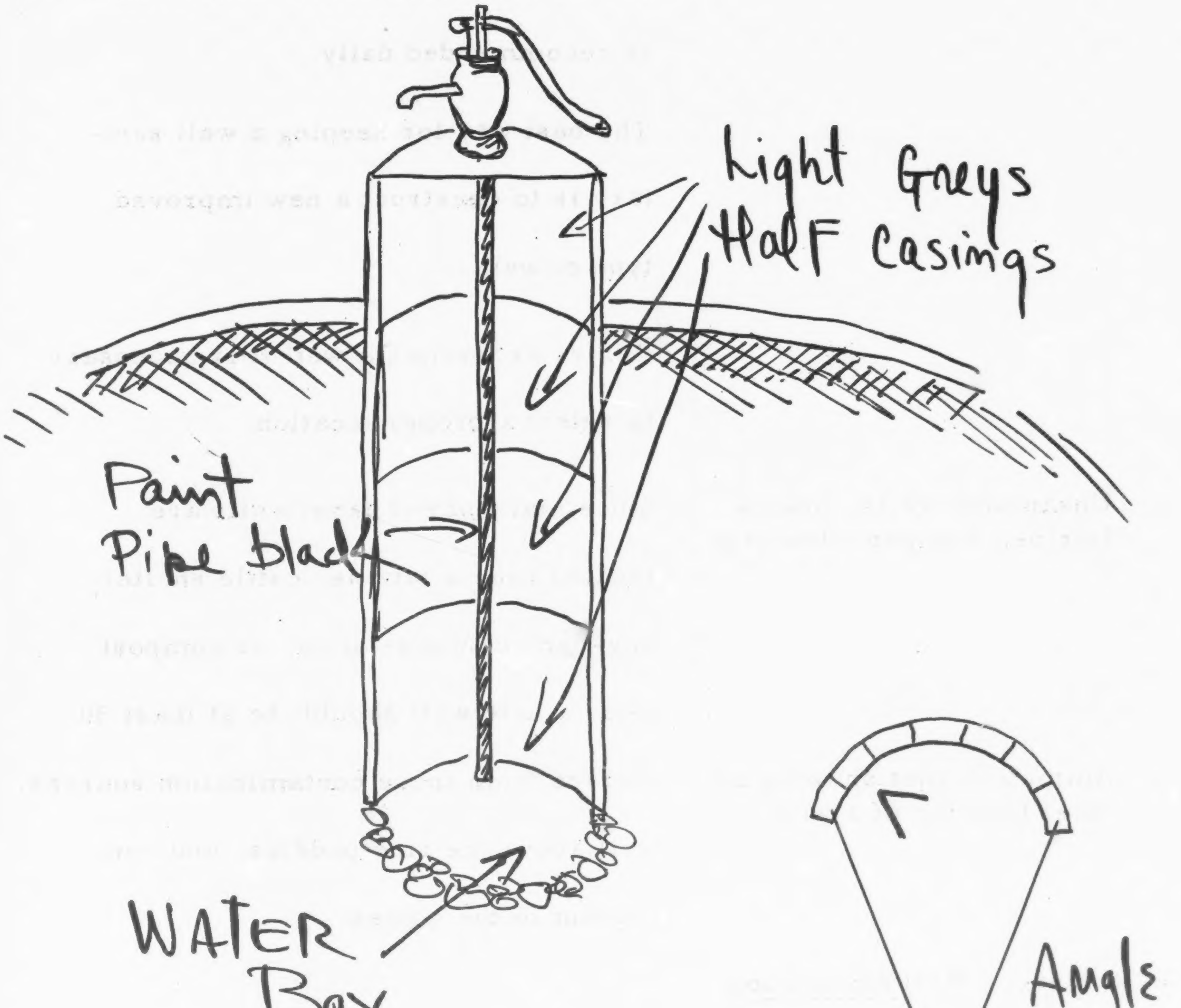
Pop-ON

Slide well
RIGHT+LEFT
Them Stop at 30 Meters

Picture	Sound
	The contents of the container is poured into the well and agitated so the calcium hypochlorite will dissolve quickly and effectively in the water. This treatment is recommended daily.
	The best way for keeping a well sanitary is to construct a new improved type of well.
	Before excavating a well it is necessary to select a proper location.
10. Unsanitary wells, near a latrine, hog-pen, drainage. 11. Animation shot showing an ideal location of a well.	Since many of our farm wells are located near a latrine, cattle shelter, hog-pen, drainage ditch, or compost pile, a safe well should be at least 30 meters from these contamination sources, well above the rice paddies, and convenient to the homes.
Title Insert: Well Excavation	
12. Live footage of well excavation	Now let's watch, step by step, the building of a sanitary well. . . .

#13 Superimpose over Well


BUILDING
WATER BOX


Light Greys
Half Casings
Paint
Pipe black
WATER
Box
Amgle
Head on

Picture	Sound
	Dig a hole at least 15 feet deep to assure having a safe supply of water.
13. Title Insert: Building the Water-box	
	When water is struck, the next step is to build a water-box To clarify this process a cross-section full scale model will be helpful.
14. Cross-section study of full scale model in hillside. A worker lays in the stones, forming a cross-sectional water-box.	This box serves as a water storage tank and provides an ideal filtration control. In building the water box, we first lay in large stones up to three feet high. . . . Then the gaps between the large stones are filled with smaller stones.

CHAPTER XI

SHOOTING SCHEDULE AND DIARY

With the film cast, your next step is to discuss production problems with your assistant director, cameraman, art director, sound man and other crew members. This orientation session will bring to the surface many new problems but at the same time it is the only way you're going to be able to realistically solve them. These people will be indispensable in the shooting days ahead. To build up a harmonious team and to work out technical aspects of your production is common sense.

Out of these discussions you'll be able to come up with a realistic Shooting Schedule. Go through your shooting script and categorize your scenes according to:

1. Location requirements. If possible schedule all scenes in one locale for shooting at one time. You'll find it helpful to make up a map of the general area you'll be working in and spot the various locations according to number.

2. Arrange your scenes according to day, night, interiors and exteriors.

3. Important events must be taken into account. Holiday festivities, market days, wedding days, planting and harvest days will figure into your schedule especially in documentary assignments. Some of the festivals you may wish to use in your film story. Planting, harvesting, marketing, and weddings have a way of interfering with shooting schedules.

4. Properties, costumes, special production equipment, actors and shooting crew availabilities must be arranged for and scheduled accordingly.

5. Length of travel between shooting locations varies according to script requirements.

6. Anticipated speed of production crew in handling the photography and sound. This will depend on whether you're working as a one-man unit, a two-man team, a light or heavily manned crew. The crew's experience will mean a lot in this respect, too.

7. Schedule according to the limitations of your Budget. A production's budget involves time and it involves cost. A third factor, Quality of Production, always enters into the picture making business. The well thought out schedule will provide extra time for possible production deterents such as the weather and the necessity of retakes. Many decisions relating to the quality factor will have to be made by the director or the producer.

Your schedule can be simple or complex. Use the form you find easiest to work with. Here is a suggested one.

SHOOTING SCHEDULE - THE DYKE

Date	Monday, September 28	Tuesday, September 29	Wednesday, September 30
Scene numbers	15	1-6	110-111, 6-9, 13-14, 17, 28-30
Details, and/ or scenes	A. Ruined house and old woman B. Old mill C. Poor living of mother and baby D. Hog pen E. Men taking nap under tree F. Deserted farm land G. People gambling	A. Meager food on table Opening scenes	**A. Sookja at kindergarten** **B. Improvement of food** **C. Sookja meets Pak Ri-Chang** **D. Children run past Pak** **E. Flooded farm houses** **F. Dongsik ponders, walking along river (sunset).**
Actor Numerals indicate number of people	Old woman Mother and baby Old men (2)	Old man Young woman and boy	**Sookja and children (20)** **Village women (20)** **Pak Ri-Chang** **Primary school pupils (7-8)** **Pak** **Dongsik** **Cho's wife and children**
Location	Ruined house (in) Ruined house (front) Elm tree (under)	House of poor farmer (in)	**Public Hall (front ground)** **House (garden)** **Well** **Well** **Roadside**
Props	Potatoes Chestnuts	Dinner table Half-broken tablewares Potatoes	**Kitchen range, water bucket, jar** **Packages (2-3) table, water jar,** **Books, cow, cow food in bag, corn**
Specials		Prepare signboard, "Kindergarten." Finish sanitary well (white paint, clean area, etc.)	**Finish building set. Lighting**
Set/Open	Open	Open	**Set**

SHOOTING SCHEDULE - THE DYKE

Date	Thursday, October 1	Friday, October 2	Saturday, October 3	Sunday, October 4
Scene numbers	18-28, 25-27, 45	41-44	87-96	98-102
Details, and/ or scenes	A. Pak and Dongsik at home B. Sookja speaking at old well	A. Pak, Dongsik and Sookja visit villagers to persuade them	A. Construction of dyke (second)	A. Construction of dyke (third)
Actors Numerals indicate nos. of people	Pak and Dongsik Sookja and women (2-3)	Pak, Dongsik, Sookja, Ingoo, Cho, Sobang, Old man Pak, Chang Sobang	People (100), Dongsik Pak, Sookja	People (300)
Location	Pak's home Old (conventional, not sanitary) well	A. Ingoo's house B. Pak (old man's house) C. Chang's	Place "B"	Place "C"
Props	Simple furniture, cigarette, water jar, broken water jar	A-frame (chigge)	Tools, all kinds	Tools, all kinds
Specials		-	-	-
Set/Open	Open	Open	Open	Open

S-A-M-P-L-E

DIARY OF A FILM'S PRODUCTION

Here is a two-week diary of shooting activites on THE DYKE. At the end we will discuss some of the shortcomings of this shooting assignment.

1st Day

Arrive in Kangnoon about noon. Arrange for quarters. Meet the goonsu and agents. Have coffee and talk over the situation.

2nd Day

General scouting of the community of Mo Jung Ri with Mr. Pak, the village chief. In the afternoon the Director works over his shooting script with me. That evening we meet with the village chief and other outstanding leaders in the village. We have some drinks. At this time we discuss village men and women who could possibly fit the several characters in our story. Then there is the problem of settings, especially the riverside houses which are to be flooded out in the storm sequence.

3rd Day

Director and Assistant Director break down the Shooting Script into shots, and a shooting schedule is made up for a 5-day period. Draw up a map of the community, spot shooting locations and "nail down" first day's shooting locale. Meet with the local people to look over possibilities for certain roles in the film. The director wisely works through the village chief on casting the production In an "Oil-paper" meeting of the village top men, the major and minor characters are discussed. . . . who will play the good men and who will play the bad men. Then there is the problem of casting the women's parts. Husbands of the women are contacted and permission sought from them for their women to participate in the film. The camera crew arrives from Seoul with lights and 10KW generator. Lighting equipment is stored in one of the local homes, and put under lock and key. The generator we leave in the town of Kangnoon some five miles away. There it is under protection of the police and we will not be needing it for the first few days' shooting. By beginning with fairly simple exterior scenes we will have few lighting problems and will be able to become more acquainted with the people of the village and they will be able to get used to our being around before we get into the more complex scenes. The villagers tell us they will be ready to begin working with us two days hence.

4th Day

This is Sunday. The actor and actress assigned to work on the film arrive today. Much of the day's activity centers about the crew's shooting newsreel footage of a washed-out fishing village. The rest of the day is spent along the seacoast.

5th Day

We arrive in the village at 8:30 this morning. Today we had planned outdoor scenes but the skies are grey. By noon the rain begins. I meet Dr. Kaufman, the CD Advisor, and this afternoon work together with him and Mr. Yang, the Director. Dialogue sequences are reworked. Tonight we have a long evening session out in the village attempting to work out further castings. This is the time of the harvest and practically all the people are expected to work in the fields. However, they assure us they will do their utmost to cooperate. We will have to set up a very special occasion for the dyke construction and the village celebration scenes. So it is decided among the director and myself and Kaufman to chip in and help foot the bill for a community picnic. For this we will have to have several bags of rice, some beef, fruit, potatoes, kimchi and, of course, saki and mechu. We will have to work on the Dyke construction shots in the morning, for the afternoon will be filled with revelry and work will probably be slow.

I think we've hit on a very good solution to the flooded village scene. A dilapidated house about to be destroyed is purchased at a low cost, 150,000 Hwan. Where in America can we buy even a dilapidated house for $100.00? Tomorrow a number of the village men will carry it to the river's edge. Mr. Pak, assisting us as Art Director, will supervise rebuilding of the house.

Well, so much for the house, but now we have to create the rain. Perhaps the Kangnoon Fire Company will be willing to drive out here and with enough hoses we'll be able to create a storm. By forcing a fine spray high above the top of the setting we should get the effect. Inasmuch as this scene is to take place in the night we will not need rain falling in the distance.

The fire company agrees and shooting of the storm scenes is scheduled two days hence.

6th Day

Happy village sequences are shot off today. Mr. Pak, the art director, paints up the village open well and puts a sanitary cover on it. Some 16 men lift up the old house frame and walk it down into the river. The frame is finally placed in about three and a half feet of water. Then the men mix red clay and rebuild the side walls of the house. By tomorrow night they assure us the house will be complete, thatched roof and all. We'll see. The fire company is scheduled to bring out the fire engine about dark (6:00 o'clock).

7th Day

On location at 8:20. . . . and this is good here in Korea. Set up "kindergarten" scene using some 20 children. Complete shooting this scene about 11:30. Cancel "well" scene. Rains for about 45 minutes. Set up and shoot off "cooking demonstration" scene. Looks like rain as we make preparations for shooting "storm and flooded village scene." Workmen from the village finish dressing up the houses about dark. It is quite cold for September. The fire engine and crew arrive about 6:00. Ramps have been built out into the edge of the river to hold lights and camera. Lights are placed about the houses. Time and time again I suggest edge-lighting the buildings to establish a night effect, but edge-lighting is apparently unheard of by the cameraman, well versed in newsreel shooting, but completely unfamiliar with lighting techniques. By now practically the whole village, of some 450 persons, has turned out to watch the filming. . . . They gather all up and down the dyke. One of the farmers, Cho, his wife, and a child playing their son, are asked to go into the water. Cho takes with him his cow. The water is cold and the people can stand only so much of this, so finally, with lights on, raincoats covering the camera, the firemen spotted around the setting turn the water on. By raising the jet of water high in the air and letting it fall in droplets on the house tops and into the river water in the foreground, a good rain effect is simulated. After a couple of takes, poor old Cho, blue of face and with chattering teeth has struggled enough with his cow in the cold river, and runs over to the large bonfire. But in a minute or two he's called back into the water and so it goes on until the women have the rice, the soup and kimchi prepared for supper. . . . . shooting stops. With kimchi and rice everything stops. Back again at shooting.

We move over to another part of the village; using the same fire hose rainstorm we finish off footage of Pak Ri-Chang rallying up the people for the first portion of the flood sequence. Finish about 9:30, break down equipment and head back to the hotel.

8th Day

Off to a slow start. See Kaufman off to Seoul. Sporadic clouds and rain showers slow down work. Shoot women by well, chicken coops, and montage of Dong Sik's rounding up villagers to work on the dyke with Pak Ri-Chang. The people of the village generally are busy at work in the fields. Hold a lunch conference with Pak Ri-Chang in which his dialogue scenes are discussed and rehearsed.

9th Day

Work today on lip-synch sequences with Dong Sik and Pak Ri-Chang. Here in Korea we find that post synchronous recording is probably the best solution and voice actors do very well when it comes to matching lip movements with sound. I think I've convinced Director Yang that he must shoot plenty of "cut-away" reaction shots during this dialogue scene. Off to a slow start on this lip-synch footage. We move very slowly. There are a number of mistakes and I wonder if we'll ever be able to accurately record word for word the dialogue of the two performers. This is where a "cue track" comes in handy. Shooting a "cue track" is a procedure the Korean shooting crews should adopt. It will save them lots of headaches when final recording time comes around.

Village Chief Pak seems to be having difficulty with his lines so I suggest a prompter be placed just out of the camera field of view and in line with Mr. Pak's eye direction. In this way we can toss him his dialogue, line by line, word by word. It seems to help him. Another thing, Mr. Pak tends to speak in a forceful but highly broken regional speech pattern; that is, there are numerous pauses between some of his lines. Once again I mention to Yang that a "cue track" would assure him of an exact dialogue because his assistant may possibly err in making up a dialogue record.

But, Mr. Yang Jong-hae assures me this is quite a simple procedure and that his assistant's record is foolproof. We'll wait and see.

Well, we seem to be fighting cloudy weather and rain showers every day now. Generally the shooting has gone well today. But now the actress playing Sookja and the actor playing Dong Sik have words. . . . "Dong Sik" takes off and we wonder why we had to bring this kind of trouble with us all the way from Seoul. Here's where a written contract in the possession of the Director would save a lot of trouble when some of his players decide it's time to "throw a scene." There is some doubt in our minds as to whether we really needed experienced performers, for actually these two people from the big city just don't come across as farmer folk. There is something very basic missing and we would probably have fared much better had we cast the complete film from the village people.

So far the people of Mo Jung Ri have been wonderful performers and most cooperative.

10th Day

Finally at 10:00 A. M. some 200 villagers assemble at the dyke. Today's shooting centers around the whole village at work on the dyke. Three large cooking kettles are placed near the dyke and filled with rice and cow belly and beef soup. We will shoot until the rice is cooked, and then eat. I suggest that the director attempt controlled shooting of his crowd scenes; that is, by giving each group involved in the scene, a specific number and then on cue from him or his assistant, start their movement. Mr. Yang has trouble. First of all we don't have megaphones and "the waving of a hat" cue proves confusing. We find that working through the village leader is the best way of handling the people. . . . they will listen to him. The village leader at last gets the lines of workers moving through a prescribed pattern. By having the villagers continue through this pattern several times we are able to slip into "off the cuff" shooting.

Now the clouds are coming in and it begins to rain. We stop for lunch at 2:15 P. M. After lunch we are able to squeeze in a few more shots of people at work on the dyke. . . . but it again begins to rain and the production comes to a standstill.

11th Day

Today is Sunday and the crew takes off the morning and part of the afternoon. We begin work about 4:45. Tonight we shoot three "meeting" scenes with a group of about twenty-five people. These scenes are a mixture of lip-synch and voice-over. The meeting hall is tiny, about 18' by 24' with an earthen floor. The inside walls are covered with 4H club posters, Agriculture Extension Service posters and the like.

Because of the small work area and low ceiling we know that lighting is going to be a problem. Only a flat lighting method is attempted with a few 500-watt "floods" suspended from the rafters overhead. We have camera magazine trouble. . . . Not once but twice we have magazine trouble.

The crew is disorganized and slow to set up their shots. Fortunately for us the village people are patient. . . . and once again it is most encouraging to see some of these farm folks play their parts. They do so well. Several of the male performers are completely uninhibited. There is the very emphatic Village Leader played by the real village leader, Mr. Pak. Then there is Chung Su-Bong, who plays the villain in good spirits and with confidence, as well as his cohort, Ingoo. I'll never forget the village clown, Mr. Cho. . . . This man could make it in Hollywood. Miss Kim, the village level worker in real life, though a little shy, is refreshing. Only our two semi-professionals from the big city do not belong in this group. Through no fault of their own, but rather through our own mistake in thinking we needed players with some experience for the Dong Sik and Sookja roles; I believe Mr. Yang, the crew and myself finally realize the casting mistake. It strengthens my conviction that people playing people in the documentary or lyrical documentary film, can surpass the too smooth, too sophisticated portrayals of the professional. Getting back to the shooting, I notice the cameraman is lax in the use of his meter and tape. I call this to his attention. He implies that he knows the exposure. We'll see when the "rushes" come out. We finish up the "meeting" scenes at 11:30 P. M.

12th Day

Phoned Seoul this morning to check on "rushes". Some of the footage, we're told, is scratched (apparently camera scratches) and appears to be greyed-over, possibly under-exposed in parts. This news hits us all where it hurts. It means making retakes and this is something my Korean associates just can't bring themselves to do. . . . without endless prodding. This is an unhappy shooting crew. . . .

We are rescued from the doldrums by the Gunsu who invites us out for a meal. The remainder of the afternoon is just about shot by this typical Korean custom - a long savory meal of fish, hot soup, rice and hot kimchi. The crew's morale is low, what with camera scratches and exposure trouble. We return to the hotel in Kangnoon and rework two lip-synch scenes, "Ingoo and Chung Su-Bong" as well as the "Mother and Pak" scenes.

- - - - - - - - - - - - -

I shall be leaving this village and heading for Seoul within the next three or four days. Retakes are going to have to be made, and a number of other fill-in scenes will have to be shot. The crew, I feel, will move along on their own. . . . at a Korean pace and there'll be more mistakes made. . . . mistakes which I hope will be of teaching value when the film is finally assembled. It looks as though this is going to be a three-week shooting assignment instead of the planned two-week schedule.

Now, as we look back on this production schedule some two years later, what were the lessons we should have learned? The film went on to win a citation at the Asian Film Festival. . . . but how much better it could have been with a little more time spent on retakes. Exposure was off in a number of the shots and scratched footage should have been retaken.

Engendering a feeling of pride in one's work is requisite. . . . Every film assignment should be carried out with the same meticulous planning, shooting, editing, sounding, and processing as a festival entry.

More attention could have been given alternative scenes. . . . which could have been quickly set up and shot off in case of rain or cloudy weather prohibiting photography of exterior scenes.

Effective cueing devices are necessary in handling large crowd scenes. Perhaps a system suggested in Chapter XI, (staging and shooting mass movements) would have given the director a little better control of his people.

In order to avoid misunderstandings and give you (the director or producer) necessary control over your professional actors, use a contract; get their agreement to work in writing. Why should you waste valuable time attempting to pacify squabbling performers? Without a paper agreement you run this risk.

Finally, a lesson well-learned, use real people, not professionals in the documentary film. . . . their portrayals will be more convincing.

CHAPTER XII

ON THE JOB

The director soon will find that all the books he has read on his specialty can take him only so far. When it comes to putting on his work clothes and putting the script into pictures he is going to face numerous departures from book theory. . . . some of which he may have read. . . . but many that he has not. The purpose of this chapter is to offer some helpful suggestions on handling a number of situations that the inexperienced director will probably encounter.

Working with Children

The growing child. . . . ever-changing. . . . brimming with vitality. . . . uninhibited. . . . refreshing. The child is a precious person who can put the stalemated, cliche-ridden professional to shame before the camera's lens. The spontaneous actions and reactions of children carry universal appeal. You are fortunate indeed if your film involves the use of children, but you also face long difficult hours of work with them. Only your patience and understanding will see you through. Here are some hints you will find helpful in working with them.

Infants, up to one year of age, must have the close attention of their mother. Keep this very important person near by. The baby is bound to demand frequent "milk breaks". The infant responds to room temperature changes. Every attempt should be made to keep him free of the cold and the heat. Lengthy exposure under photographic lights can make him ill. Harsh lighting methods should be avoided. Try to find a quiet area in which to work for, more than likely, the baby will be all too willing to supply extra sound effects. Have close at hand some bright, colorful toys or gadgets to occupy the young one. You will find these helpful in directing the baby through basic reactions and movements.

Add to the traumatic situation of being photographed a number of suddenly different experiences, and you can expect the infant to startle or react violently. For example, some mothers give their infants a sponge bath for several weeks after birth. If you happen to be making a picture on baby care and the scene entails proper washing techniques, watch when you put the little one into a basin of water, for the reaction will be a big one. The scene may become impossible to shoot, and the mother will threaten to walk out on the scene. This is understandable. Careful pre-planning will solve many of these headaches. Have the mother bathe the baby in a basin two or three days in advance of photography. Make sure you have all the necessary props lined up well in advance of shooting. When working with infants do not expect them to wait while you run about collecting props, extra performers, and your camera crew.

Little people also tire easily. Their temperaments run sharp when put under lights and before strange people, needless to say before a camera. They become nervous and irritable. Give them a break....maybe let them have a relaxing swim in a nearby stream or river. Find out from the parents the child's daily rest schedule and see that he get's it during the film's production. Put your crew to work on cut-away shots or close-ups of other people in the cast until the child is rested and in a better humor.

Off-the-cuff shooting (unrehearsed and spontaneous) frequently pays off in exciting footage. Keep a camera standing by, ready to go, for children are inventive and you may get an unexpected shot you can use in your production. The hidden camera technique has been used time and time again to capture the natural, uninhibited child at work and at play. Try this sometime. Usually you should set up at least two cameras or even more to get thorough coverage from which you can select later on in the cutting room.

The writer, the director, and the cameraman should keep in mind the "child's point of view" when it comes to planning and shooting. Some very fine films have been made utilizing this approach.

In the UNESCO production Let's be Childish, in which the story was filmed from the child's level, the characters were all children. The actions were carried from child to child. They had their problems; nationality differences, color of skin differences, religious differences, language differences....and they were all thrown together in a community of children. Eventually the children work their differences out among themselves as the result of the injury of one of the children in a wild snowball fight. It is not until the very end of the film that the adults are brought into full view of the camera as they walk away with their offspring. The message is that perhaps we, the parents of the world, should take a lesson from our children when it comes to living together as a community of man.

A much more subjective feeling can be obtained by photographing children from their own level. Get down with the performers. Here in Korea, by Korean custom, people live on the floor of their homes. As a film maker you are compelled to work your compositions from a lower level. However, it is quite common to see many Korean films shot from a high angle, making the shot a cold, objective looking-in-on the performers.

Sometimes a director may find it helpful to force the child into reacting by some physical stimulus such as shouting at him, pinching him, or tickling him. This you may have to do from time to time, but be sure to clear this with the child's parent. Parents rightfully have strong misgivings about anyone working thus with their offspring, even if it is for the good of the picture.

When shooting controlled group activities, your filming is relatively easy. Working through school authorities, for example, a director and crew can easily shoot classroom scenes, demonstrations, calisthenics, and other organized games. Be sure you have briefed the authorities with whom you are working on the film's story and its purpose. Emphasize the fact that shooting a film will take time, perhaps a week or two. . . . it's not the same as a still photographer coming in for a day or two in order to shoot class photos. Once you have established a working understanding with all the people concerned, make up a shooting schedule and stick to this schedule as closely as possible. Be prompt. Call for appointments. Observe the basic rules of the school system with which you are working. Keep the teachers and the students with whom you may be working well informed.

Another approach you will find helpful from time to time is the use of the empty camera during what amounts to a rehearsal with the camera set up as if for actual shooting. The children are put through their paces before the camera and the crew fakes an actual "take." This procedure may be carried out several times until the director and crew feel the performers are ready. Then film is put into the camera, the children alerted, and the scene shot off.

Play a game with children to get the right reactions. Reverse the performers' movement and business to obtain the desired effect. For example, you want a shot of happy, playful children running over the top of a small hill down past your camera. You instruct the group of kids, "Now we are going to play going to school. . . . Go up over the hill children, as though you were going to school in the morning." Then you wait until they are out of camera view below the crest of the hill; then either you or your assistant instructs them, "Good. . . . Now stop, turn around and run back over the hill as though school were just out." Chances are you will come up with some good spontaneous reactions from the children. Playing the game with a lively flock of youngsters is not easy and you may have to make numerous takes before you get what you want on film, but it will be worth it in your finished picture.

The reward approach has been used down through the ages, and for adults as well as children. This is something man seems to have inherited and can never quite exchange for something else. A pretty doll, or a chunk of "yut" rice candy will often help you get the shot you need, and the mothers enjoy candy too. If the children with whom you are working are old enough to understand, you may appeal to their sense of patriotism or devotion to a good cause. This is an effective way to handle middle school and high school students. Children can be lured into performing before your camera through the "You're going to be in the movies" device. In most parts of the world the motion picture, television and theater have that magic appeal for so many. This extra something helps make them a little special to folks who are not professionally exposed to show business day in and day out.

There may be a number of children in the group who, having never seen a camera before, may become frightened and difficult to manage. In order to gain their confidence, spend a day or two before actual shooting, working around them with your equipment. Remember that working with children requires time, lots of time and patience. The novelty of watching the crew at work with all of their fantastic "toys" will soon wear off and you will be more or less accepted by the children. Then you can go to work seriously. This does not mean that you will be losing valuable time. Rehearse your camera angles, plot your lighting, work out some new production ideas, take still shots of the kids. Time devoted to winning over their confidence will likely pay off in better footage.

Working with Adults

Generally speaking, adults are big, little children when it comes to performing before the camera. Many of the same devices used in directing children will also apply to working with grownups. The controlled group of adults, however, if properly oriented on the purpose of the scene you wish to use them in, will in most cases be more cooperative than the children.

Appeal to their vanity. Mr. Chey is about to begin work on a motion picture. This makes him a little extra-special in the eyes of his fellow men.

Reward for services performed works just as well for the adult as it does for the child. The only difference perhaps is that the gift has to be a larger one for the grown-up.

As do children, adults easily tire of working on a film after the first few days of shooting have passed and the novelty has worn off. As the unit leader, you are then put to task to keep your cast interested in their work until the last foot is shot off. Sell your performers on the importance of their contribution. This can sometimes come about easily if the subject has a strong national or human appeal such as a T. B. Association project, a Flood Refugee Funding program, or a National Reforestation drive. More often than not, the people will give you their cooperation on this type of film. Another method you will find helpful is the projection of films for the performers. Films of subject matter closely aligned to that which you are in the process of shooting will do much to help them appreciate their work. If you can afford a stringout of some of the "rush" materials this too will regenerate their interest. Seeing themselves on film will more often than not win them over. Keep everyone busy. If your performers have to wait around while you and your crew collect props, and plan photography, they will naturally become unruly, feeling that their time is being wasted. Once again, thorough planning of your shots and location of props well in advance is a must to keep happiness in the film-making family.

A majority of non-professional performers will habitually look into the camera. The resulting photography will not be acceptable. . . . you just do not have your characters looking toward the camera, except in special cases. Some of the adult participants will respond to directions easily and avoid the camera. There are numerous devices you can use on those who just will not cooperate. Divert their attention. . . . Give them something to concentrate on. This can be as simple as having them walk about in a prescribed pattern. Sometimes clichés, such as lighting a cigarette, weaving a straw rope, or eating a meal will furnish the necessary distraction from the camera's eye. Add to this some lip movement, if the nature of the scene permits. They really don't have to memorize complex sentences. Give them two or three key words to repeat over and over, or have them count to fifty time after time as they go about their simple movements.

Working with Elderly People

Again, elderly people are essentially "long-lived little children" when they face the motion picture camera, and many of the same devices will also work with this group.

Older folks generally move slower and are less confident than younger people. When you make up your shooting schedule, consider this important difference and direct them with the same understanding. Elderly persons are set in their ways and you can expect their response often to be highly negative and uncooperative. They like to have time spent on them and they like to feel important; after all, don't we all? I need not elaborate on this, for you folks here in the orient, through the centuries, have lived in a social framework where the elders are traditionally the important ones. It is most unwise to step too heavily on this tradition in either your land or in any other land.

If your budget allows, assign an assistant the job of humoring your antiquarian actors. He can ride herd on them for you, give them a helping hand when it comes to getting out of a car, or crossing a busy street. He can see that they are properly rested during the day's shooting activities. He can joke with them, make them feel at ease, and with extra effort, keep them in a happy mood. All of these little things add up to a more cooperative group when their services are required.

Just as with children, elderly folks can't take too much light. It is hot and hard on their aged eyes. Play down your lighting as much as possible.

In the film medium, we have the distinct advantage of taking action in small and often unrelated shots or scenes. Then again there is the Close-up. It is with the judicial use of the Close-up that we can capture the depth of the old-timer's soul. His past is caught in the twinkle of his eye or the quiver of his lips. The difficult days are etched in the furrow of his brow. Many times, full shot coverage of the older actor will result in troublesome, poorly coordinated movement which ends up as unusable footage. Use more Close-ups. . . . carry your actors over these dangerous spots, and at the same time touch on a more intimate side of the old one

"Playing the game" tactics will work with the aged thespians.

Walking them through their movement and business is almost always necessary. Perhaps you will be able to help them understand a little more clearly their task by enacting the scene yourself for them. Your actors can be only as good as your direction of them. Carefully map out and explain the movements. It helps to chalk in the camera's field of view. Acting areas should be clearly delineated. Movements and business should be rehearsed many, but not too many, times before shooting. Too much rehearsal may cause your performer to become worn out, short tempered, and cantankerous. . . . in short, impossible to work with.

Work hard to simplify your directions to your performers. You're not handling professionals. Make your directions to the point, using a number cueing system if need be. Commands such as "Walk to the gate. . . . knock. . . . turn around. . . . lower your head . . . . shake it slowly" are simple and when given during actual shooting will result in a believable scene. Directions such as "Walk to the gate quickly. . . . halt before the gate. . . . turn about slowly. . . . look to the right. . . . look to the left. . . . knock three times on the gate. . . . turn slowly around. . . . lower your head, shaking it slowly to the left and to the right", while possibly resulting in a more refined scene normally overtax the faculties of an elderly person. He may not clearly hear the directions and possibly confuse them. By keeping your directions easy and in stride with the conservative spirit of the aged, your shooting will move along much more smoothly. Age slows you down, and it happens to us all.

Working with Professionals on a Documentary Film

Generally speaking, professional actors should not be used in the Educational or the Documentary film. Real people do a much more convincing job. They will take a little longer to work with, for they are not familiar with before-the-camera antics, but this extra time spent with a man-off-the-street performer will pay off in a sincere characterization. Professionals all too often carry a touch of sham in their work. This is understandable, to a degree, for they are devoted to the world of make-believe and the feature film viewer expects this tint of unbelievability in the film he goes to see.

Educational films cannot afford this sham performance and, while there are a limited number of professionals who can carry a scene with a degree of realism, play it safe and do not use them at all, except when you're in a pinch. A real honest-to-goodness farmer makes a better farmer; this wife makes you a better farmer; his wife makes you a better farmer's wife. The fisherman is a fisherman and like the farmer he knows his trade and his tools. Few professionals can match the reality of these people.

You may find the professional effective in a lecture type of film where a considerable amount of dialogue has to be memorized or he may fill the bill in the film of the glorious appeal where reality is usually stretched to symbolic proportions.

When using the professional don't waste time, because wasting time is wasting money. You can do both through the improper planning of your production and the unrealistic scheduling of your shooting. The actor will not mind sitting about with nothing to do; after all he's getting paid, so why should he worry. Keep him busy.

Working with Animals

Under this heading of animals we shall also include birds and reptiles. Animals may be wild or domestic. It sometimes happens that they are both. Whether the animals in your film are used as the featured subject or incidentally in your story, you will find them extremely interesting filmic material and at the same time a challenge to the patience and ingenuity of the film maker.

Photographing animals in a controlled habitat is relatively simple. But often the man-made surroundings will give you considerable difficulty in composition, and will probably appear artificial. In cases where the animals have keepers or trainers, work through them. But, zoo shots, while interesting, are generally artificial. The game reservation is a more authentic location in which to work the animals. These surroundings will come much closer to the animal's natural habitat, and this in itself is an important element to work into any animal footage. It looks real and the animal feels more at home. Rocky mountain goats will photograph better among rocks than from within the confines of a feneed-in compound made up of concrete boulders and man-made water troughs.

On game preserves, I have found one can get in close range of some animals by use of a vehicle. Game animals such as deer, buffalo, longhorn cattle, and turkey get used to seeing the game warden's car as he makes his periodic check-ups on the various grazing areas. Thus it is sometimes possible to get within a hundred yards or so of the herd. Then bring your telephoto lens into use and work fast, for just as the vehicle comes to a stop the animals will more often than not become suspicious. The herd leader will look up (if he has not already) and with the first sniff of a human and the first grinding of the camera motor, will take off with the rest of the herd at his heels. If you're interested in getting a long run of footage of an animal not on the run, I've found one of the best ways to handle this is to shoot off high speed bursts of anywhere from 32 frames per second to 64 frames per second. Of course you have to open up your lens and the mountains in the background may be fuzzy, but you will end up with plenty of footage before the animal knows what has happened. This is especially helpful when using your telephoto lens. . . . It keeps action smooth. And what is more, high speed shooting will create slow-motion studies of your animal. This in itself may turn out to be the best way *to illustrate biological phenomena* peculiar to the subject.

Once we leave the zoo grounds and move into the game reserve or the wild lands, extra preparations have to be made to get your wily performer on film Read as much background material as is available on the animals. Then move into the animal's environment for on-the-spot observation of his living habits. What, when, where, and how often does he eat? What are his nesting habits, his mating and sleeping schedules? Often our hero will take a bath, and he has his own favorite sports. Like human beings throughout the world, he'll mix up his bathing and sporting into what can be a delightful experience through the movie camera's eye.

What kind of climate or weather does he like most? Is he a daytime or nocturnal prowler? A pair of binoculars is always a good thing to have for this observation. If it is possible for you to observe the actors from a distance, do so. Otherwise you stand a good chance of their picking up your scent or noticing your footprints and once they sense the presence of an uninvited guest, they'll be on the lookout for you. . . . it will be most difficult to know who is observing whom.

Setting the stage for shooting may require planting bait such as grain for the birds or salt licks for animals such as buffalo or deer. Plant the bait as naturally as possible taking special care not to disturb the surroundings. Sometimes you may find it helpful to sprinkle down the bait as though it had been through a rainfall.

Then comes the task of concealing your camera. This may necessitate your building a tree roost or a foliage blind. Measure off the distance from your camera to the spot where you expect the animal to reappear. Next, and this is very important, measure off several intermediate points between the camera and subject. Mark these focus points by some inconspicuous materials such as tree branches, stones, or earth. Later on these pre-measured points of focus will enable you to maintain sharp focus on the subject should he move in or away from the camera.

Next, consider the minimum of equipment you'll need to do the job. Use a camera with a battery driven motor. Don't take a chance with a spring wind run, for the camera will probably stop right in the middle of your most exciting footage. Also, since spring winding mechanisms are noisy, they might scare away your actor before you get the scenes you want. The extra weight of the battery pack will pay for itself in that extra special footage you would otherwise lose. For extra assurance of complete coverage of your subject, use a multiple camera setup.

Since conventional "blimps" (sound mufflers for cameras) are large and unwieldy, devise your own blimp for work in the field. I have found the simplified "barney" blimp most helpful in cutting down camera noise.

Conceal your camera well. If the animal is a quick mover, you may have to resort to a shoulder pod or a unipod to photograph him on the move. Tripods can be folded and, of course, if the subject's actions are slow and easy to predict, you should use the tripod.

The telephoto lens, as we have discussed earlier, is another necessary part of your equipage. Both an incident and reflected type of light meter should be on-hand, inasmuch as your lighting conditions will probably change every few minutes.

Another trick of the trade is the use of loop printing of choice and difficult-to-obtain bits of action. This repeating of a cycle of action may be intercut effectively with other footage and creates the impression that the cameraman actually shot off the footage as original. Many of the Disney Nature films have used this loop printing of difficult nature studies effectively.

Working with animals can be fun and, needless to say, fascinating. Above all else, keep in mind that once you find a Phoenix, don't be guilty of failing to capture him on film because of insufficient planning, inadequate equipment, and the lack of patience: after all, you may only see a Phoenix once in a lifetime.

Staging and Shooting "Mass Movements"

D. W. Griffith of the United States, and later on Sergei Eisenstein of Russia put movement of masses before the camera. Masses shot and projected on the screen, especially the wide screen, are impressive and often inspiring. This approach is used time and time again in the film of Glorious Appeal. The Communist and Facist movie makers have overindulged themselves in the use of masses in movement over the years so that now their films have become "old hat"; mere cliches, formula productions misusing the artistic selectivity that was keenly demonstrated by the directors, Griffith and Eisenstein.

Notwithstanding, there are occasions when large group activities may play an important role in your film story. A judicious selection of one or two scenes of this type will prove more effective surely than a larger number put into your film for the single purpose of impressing the audience.

Controlled groups such as parades, mass calisthenics, song festivals, athletic contests and meetings are relatively easy to photograph.

Methods and equipment helpful in shooting "controlled groups" can also be used in other masses stagings. Clear instructions must be given the camera crews - instructions outlining the events to be covered by the crews, camera placements for optimum coverage, movement patterns of the various groups, and special ways in which the subject is to be photographed. In plotting any large scale activity for your camera, simple thumb-nail sketches will help you visualize more clearly the situation for your men.

Confer with your assistant director as well as the key men who are to serve as group leaders if the movement is complex, involving the simultaneous maneuvering of several groups.

The use of a multiple camera setup with cameras spotted at key pickup points will go far in giving you the extra coverage you'll be wishing you had when the film is in the cutting room. Add to your permanent camera stations two or three "roving cameras" for close-in human interest coverage. Perhaps the biggest problem of the director is the successful coordination of the several crews. Working from a central point, the director should be able to move his crews quickly as new formations in the movement pattern develop. A schedule of events is always helpful to the director especially if he and his crew are working in unfamiliar areas.

In order to effectively coordinate, the director must have the ability to communicate. Free and easy communication with his shooting crews may require the use of some special equipment. Among this equipment this writer suggests megaphones, field telephones, radios (the walkie-talkie type) and flages.

Megaphones are speaking tubes capable of "stretching" your voice to a larger number of people than you normally could reach in your natural voice. As long as the crowd you are directing or shooting is small, the megaphone is ideal. The "electric voice-gun," a recent improvement on the standard megaphone, will reach a far larger group and with much less effort.

When it is necessary to work with performer groups located at great distances and apart from each other, use the field telephone system to line up the movement and throw the cues. Usually in stadiums and arenas there are permanent phone lines installed, but if this is not the case, you may have to run the wiring in yourself.

The walkie-talkie radio is a better answer to the highly mobile crew assigned to cover a fast moving performance group. The walkie-talkie radio is highly portable and requires no wiring. I have found this unit a very important aid in shooting football games and parades. Working from the top of a building or a photographer's booth in a stadium it is often easy to sight movements from above that men on the street, or those on the sideline cannot see. A short call over the walkie-talkie will help you cue them in.

With or without the above equipment, a director can always rely on a flag, a scarf or, in a pinch, his own undershirt. Used as a cue device, the simple flag can save you much trouble in handling mass movement.

The use of key groups and group leaders has been called to your attention; now let's see how they can be put to work. Let's take an uprising like the April 19th StudentRevolt, one which many of us remember only too well. Let's take a look at the overall ground patterns of masses in movement around the Capital Annex. They would look something like the diagram in Figure 90.

We can detect a very definite flow pattern. The main strength appears to be forming in Area I among students in the A group. When student group A contacts group B, Area III, in Area II, we have a concentrated effort AB. As AB moves westward, they meet up with group C moving eastward from Area V. From there on the combination of ABC groups move northward.

If we were to re-stage this event it would be quite logical to break a group of say 2,000 extras down into groups A, B, and C, These then would become our key groups, and assigned to each of these groups would be a group leader responsible for keeping the group under control, as well as moving it according to plan and on cue from the director.

Another trick of the trade is to run the same extras back through the same area several times before the cameras, creating the illusion of many,- many people. Two feeder streets are shown in the diagram which could be used to drain off extras from their northward movement back to areas V and I. Multiple camera setups could be effective and would cut down considerably on shooting time. Permanent camera locations could be placed to cover Areas I and II, another placed to cover IV, and another to cover Areas IV and V. Roving crews should be sent through the groups to pick up medium shots and close-in studies of the crowds. Walkie-talkie radios would be invaluable here. Some megaphones would also be helpful to the group leaders for passing on directions to his group from the director.

The combination of all the groups moving on cue and before several concealed cameras could produce a mass movement result pleasing to any director. It is always wise to rehearse this type of movement for the benefit of yourself, the director, and the cameramen, to help see what kind of composition you are getting. Remember all of this movement should be plotted out by the director well ahead of time, and details must be carefully passed on to the group leaders.

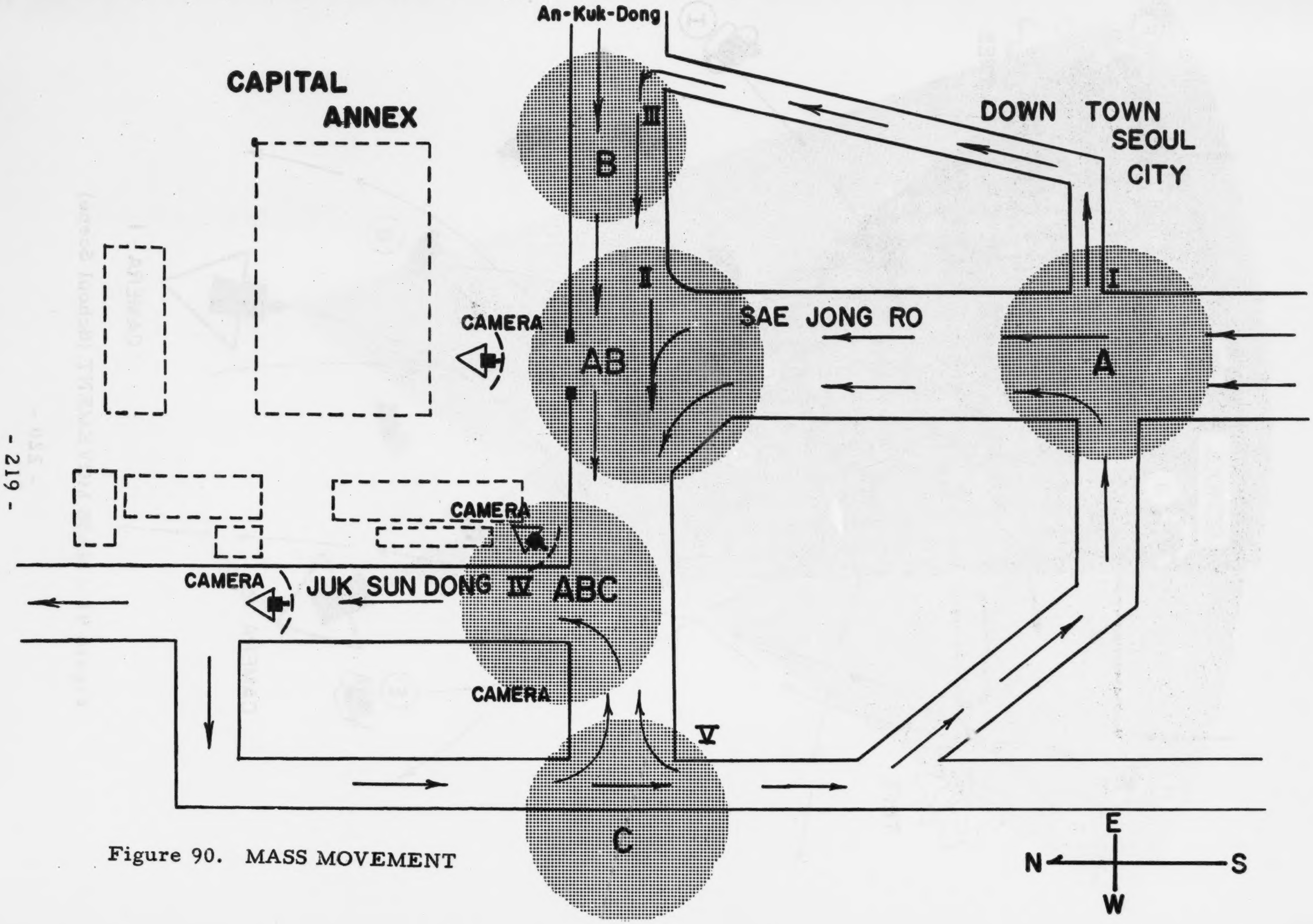

An-Kuk-Dong
CAPITAL
ANNEX
DOWN TOWN
SEOUL
CITY
III
B
I
II
SAE JONG RO
A
CAMERA
AB
CAMERA
CAMERA
JUK SUN DONG
IV
ABC
CAMERA
V
C
E
N
S
W

Figure 90. MASS MOVEMENT

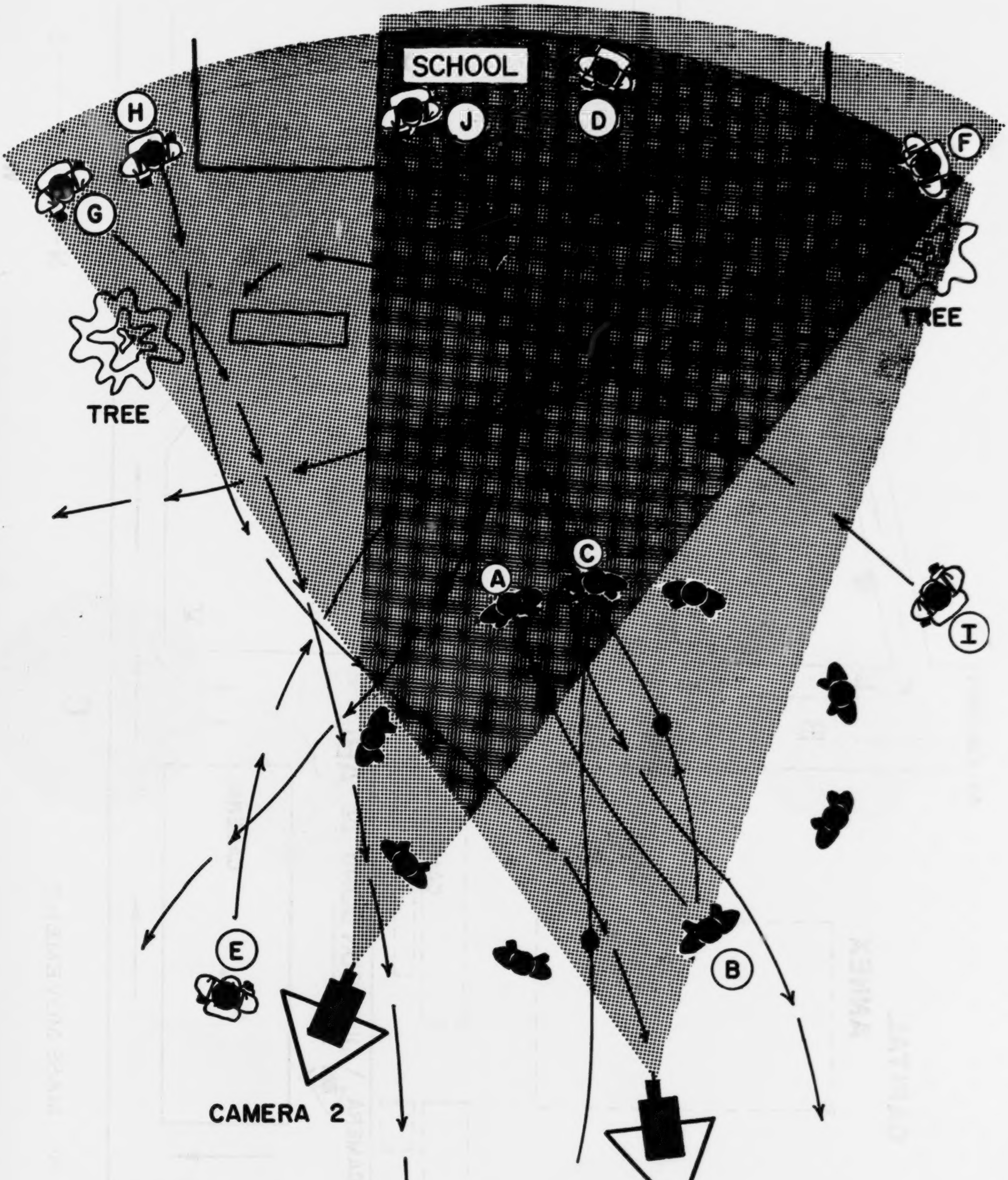

SCHOOL
H
J
D
F
G
TREE
TREE
A
C
I
E
B
CAMERA 2
CAMERA 1

Figure 91 - MASS MOVEMENT (School Scene)

Now, let's take another less dramatic stituation, but a typical one you'll frequently have to work with. We'll take as an example the opening scene in the film, T. B., ITS PREVENTION AND CURE. It was planned to open on an active playground setting, and in the foreground a dodge ball game is in session. Let's break the movement down according to individual and group assignments. We're attempting to creat the effect of an informal group activity rather than a disciplined activity. In the foreground, a fast game of dodge ball, and interwoven throughout the camera field of view, children in action. This interweaving of movement, while appearing incidental to the foreground action, still must be carefully planned and executed. See Figure 91.

Using a multiple camera arrangement, we'll place Camera I on a MLS, covering most of the activity. Just in front of this camera, we'll lay out a dodge ball playing area. Camera II we'll move to the left and in slightly, using a different set of lenses and a quick-change turret in order to cover important cut-in shots. The children are represented by symbols, and the arrows indicate the flow scene. Eight to ten children are engaged in dodge ball. In the background is the front of the school building and to the left, just in front of the school building, is a drinking fountain. This is the setting, and now let us proceed to take the following steps:

1. Set up boundaries (markers for the children and the cameraman so they will not pull out of the camera's field of view). Boundaries can be marked by stones, trees, powdered lime or sand.

2. Assign numbers or letters to each individual child or group of children indicating and, if necessary, running through with them the course they are to take when given the cue by the director.

3. Plant leaders in charge of groups or individuals such as the case may be.

4. Caution the children to keep their eyes off the camera. This will be one of your most difficult tasks, and sometimes you may be able to divert their interest by clowning them away from the camera. Another helpful suggestion is to conceal the camera from the children.

5. Learn the limitations of your cameras and respect them.

6. Sometimes flags will be necessary as cue devices but I find a whistle serves best working on a school ground. Children are used to the discipline of the whistle and their response is more predictable.

7. Rehearse the scene over as many times as is necessary for your benefit and the cameraman's.

8. Take a chance and shoot some of the first rehearsals. Some of your best footage may come from the rehearsals rather than your more serious takes.

Turning back to the diagram you can see we've assigned each child or group with letters A to I. This is the way we'll move our players before the camera. E runs his course across camera on a one whistle cue.... D and I are put into action on a two whistle cue.... F and A (who throws the dodge ball to B) are motivated on a three whistle cue.... G and H and B (responsible for throwing the ball over to C) act on the fourth whistle.... J and C (who throw the ball in past the camera) are cued in with five five whistle blows.

Put this action together perhaps with interesting cut-ins and close-up studies picked up by a roving camera and you'll have a playground scene you will be proud of.

"Off the cuff" shooting means picking up footage spontaneously, just as the event takes place. Most newsreel footage is shot "off the cuff." War footage in many cases is shot in this manner. The very middle, the guts of many a fine war documentary, is carried along by real warfare footage, as for example, the British production, Desert Victory, and the John Huston production, Cassino. Then again, much war footage can be and is staged back in training areas Many cameramen become adept at this technique of fooling the audience with unreal footage. After all, it is more pleasant to carry on a poker game back in a rear area than find yourself committed to shooting the real thing.

Excellent children and animal studies have been caught with off-the-cuff techniques. For the most part, however, film shot off in this manner ends up unusable except as newsreel material Practice hand-holding your camera.... practice hand-panning the camera. Perhaps you'll find a shoulder pod or unipod helpful Don't be satisfied with mere reporting.... shoot action and reactions of the participants. . . . find human interest angles and move in close if possible. Somewhere there is likely to be a flag, a hero's statue, a valuable document. Pick up this footage. It may be the very thing you'll need to tie your footage together.

Off-the-cuff footage can save the day for your mass movement sequences too as it does have an almost ragged, happened-on-the-spot quality. . . . and this quality almost always can be fitted into mass movements.

Up to this point we've been concerned with the control of and the direction of performers in mass movement problems, but there is another element we cannot neglect and that is the control of curious onlookers and "would-be" directors during the rehearsing and shooting of the scenes. Post guards at focal points to halt traffic and re-route pedestrians away from the shooting areas. If need be, rope off the shooting area and acquire the cooperation of the local police in helping you control this problem, for there is nothing that will draw a crowd, the young and the old, like a movie crew at work.

We have had some first-hand experience in the handling of large groups in some of the educational films produced here in Korea. In the police public relations film, THE HELPING HAND, Director Yoo would have saved his crew and himself much difficulty by roping off his shooting area. With the film being made for the police department one would expect that they would have been able to control the curious onlookers but the truth was that the patrolman assigned the task became too interested in what was being done by the camera, thereby neglecting his duty of controlling the crowds.

In the film, EARTH DAM CONSTRUCTION, one of the scenes we attempted involved the movement of men and women laborers as they excavated a core section of a dam. Mixed in with the hand labor was a number of heavy pieces of equipment and small dump carts running to and fro on tracks. To coordinate this beehive activity was a job in itself. Due to the lack of a clear plan within the director's mind as to the movement he wanted, and secondly because he did not successfully group his workers and thirdly because his communications were not clear, the scene ended up mediocre.

In the GUN AGENT film, in the fair sequence, little or no story is developed. This was a case where off-the-cuff footage was shot but without any plan; consequently when the shots were tied together, they came out as typical newsreel coverage.

The same director, Mr. Yang, did succeed in controlling his crowds in most of the mass movement footage in THE DYKE although occasionally the workers had a tendency to pile up into meaningless knots of indefinable activity. A megaphone or voice-gun would have been helpful at this point, but there was none available and Yang used his cap as a cue flag.

In the PROFITABLE SHRIMP production, the director had a challenge in shooting a typical fish market bidding scene in Pusan. He tried rehearsing his fishermen, but they tightened up, became stiff and completely unbelievable. Next, three or four group leaders were spotted among the performers. This helped some, but the final photography still turned out stiff. I believe it would have helped if he had turned the backs of some of the fishermen to the camera, breaking up what appeared to be a flat lineup of men reacting too obviously to the directions of the director.

The difference between a mass scene of say 50 extras and 2000 extras is relative. The same principles apply in both cases .... We group our performers, we identify the group by number or letter, and we move the groups on cue according to a pre-planned flow of movement pattern.

Aerial and Sea Photography

There are some subjects which can be more clearly illustrated if photographed from the air. For example, aerial photos would mean much to a film covering the construction of a dam, the control of a forest fire, the surveying of a water-shed, or the planning of a new community of homes. Shooting from the air is interesting but tricky. I hope the following suggestions will help you should you find it necessary to take to the air.

Use a camera free from too many gadgets. You will be busy enough shooting from a plane without having to put up with extra paraphernalia. Some special aerial cameras are available and they work well. Bell and Howell Eyemos are good, as is the Arrifex.

Fly in a light plane with a low cruising speed. Use a high-wing plane if at all possible, as low-wingers are difficult to shoot over. Most light planes have removable doors and this makes easier shooting. Don't use helicopters.... they vibrate too much, especially the older models.

There is always a blue haze over the land below. Use a "haze filter" or a polaroid filter to penetrate this haze. If neither are available, give your yellow filter a try.

If you have to use a jet plane, rest assured your movement will be much smoother, but you'll have to shoot through the plexiglass windows. This means keeping the camera lens in close to the window. If you are hand holding your camera in a jet, this may work well, as long as you fly straight, but when the plane is put in a dive straight down you'll find it impossible to hand-hold the camera. If this type of photography is anticipated, a special bracket should be devised to hold the camera in place.

Shoot your footage off at above normal speeds. Get as much film through that camera in as short a time as possible before the plane hits an air pocket or gust.

Another device I find helpful is a leather or canvas sling suspended from the top of the plane. Into this sling couch the camera. It will reduce the vibration to nil, and serve to stabilize your camera while shooting.

Practice maneuvers with the plane until your pilot puts it where you get the picture you want. Effective footage can be picked up by setting the plane up on her wing and flying a pylon around your subject below. An interesting zoom-like effect can be obtained by throwing the plane into a slip down towards the subject matter.

Rehearsal of aerial shots is a must. Have the pilot fly a course over the area you are photographing.... Keep flying practice runs over that course until you reach the ideal height to fill the frame with the composition you want. Always keep the haze in mind. The farther up you get, the more haze you get in your pictures and there is little or no movement.... objects appear to be standing still. The lower you fly, the less haze, but the faster objects move below and the air currents are much more active.

Exposures from the sky of the earth or at sea are tricky. Do not overexpose. Polaroid filters will help at sea too. To handle excessive camera movement when at sea in heavy swells, set up a simple tripod or overhead block-and-tackle system from which you can devise a sling. Place the camera in the sling to stabilize it while shooting. The results will be rewarding. Take good care of your equipment, for the sea atmosphere is hard on it. Dehumidifiers and waterproofed carrying cases will help keep it in working condition.

LIP-SYNCHRONOUS RECORDING

The Korean voice actors are a versatile group. They do a good job of matching dialogue to picture by post-synchronous methods. But even the most versatile cannot make a perfect match. It is technically impossible. In every film, even the very best, numerous scenes are obviously out of synch. The only real solution to this is the use of lip-synchronous recording procedures. The sooner this system is instituted in the Korean motion picture industry, the better.

Lip-synch recording equipment consists of the following:

1. Professional camera with synchronous motor.
2. Blimp or Barney to prevent the motor noise from being picked up by the microphone.
3. Microphone with boom or fish-pole to follow the performer's movement about the set.
4. Professional Sound Recorder (magnetic film preferred) with electronic pulse or mechanical synch drive. Earphones and a sound-proof booth.
5. A common switch to simultaneously start both the camera and the recorder.
6. A clapstick (illustrated) to identify scenes and takes. By holding the clapstick before the camera and microphone, then clapping the top section against the bottom section a visual synch is registered on the picture film and a "pop" signal is registered on the sound track.
7. A sound-proofed shooting studio, insulated against outside noise and free from inside electrical disturbances such as transformer and light hum, is the largest single expense in setting up for synchronous shooting.

So much for basic equipment requirements. Referring from time to time to Figure 92, let's run through a recording session.

The camera movement is plotted. . . . The lights are set. . . . The actors' rehearsed sound levels established by the recordist. The director takes over. . . . From now on he must have absolute control of the unit. After asking the technicians for a final equipment OK, he calls for "Quiet on Set". . . . This means no talking and no walking about.

"Roll 'em". . . . a director's command starts both the sound recorder and picture camera. This is handled by a common switch, usually flipped on by the sound recordist.

The recordist waits until his recorder reaches an even speed, then cues the director, "Speed Sound".

With both recorder and camera operating in unison and at proper speeds, the director next calls, "slate." The clapstick operator, having chalked in the number of the scene and the number of the take being photographed, steps before the camera and audibly identifies the scene and take like this, "Better Kitchens (Production Title), Scene 30, Take #5." He then lifts the upper section of the clapstick, closes it sharply against the lower section, immediately lifting the upper section after making contact . . . . This will provide two or three frames where upper section diagonal patterns meet with the diagonal patterns of the lower section. The clapstick operator then moves quietly and quickly out of camera range.

The director calls for "Action." The actors, after a silent count of three, begin their lines and movement. After the scene runs its course and overlap has been allowed, the director stops the camera and recorder with, "Cut!" Checking with both cameraman and sound man (always play back magnetic sound after each take) he makes sure the shot has been a good one. . . . If he's satisfied with it, he usually says, "Print it," meaning it is a good take and the crew should set up for the next shot.

Although lip-synch recording takes time, patience, and technical know-how, the resulting perfectly synchronized dialogue will pay for itself in a more professional product. In some exterior scenes made up of medium long shots and chase action scenes, post synch recording can be used.

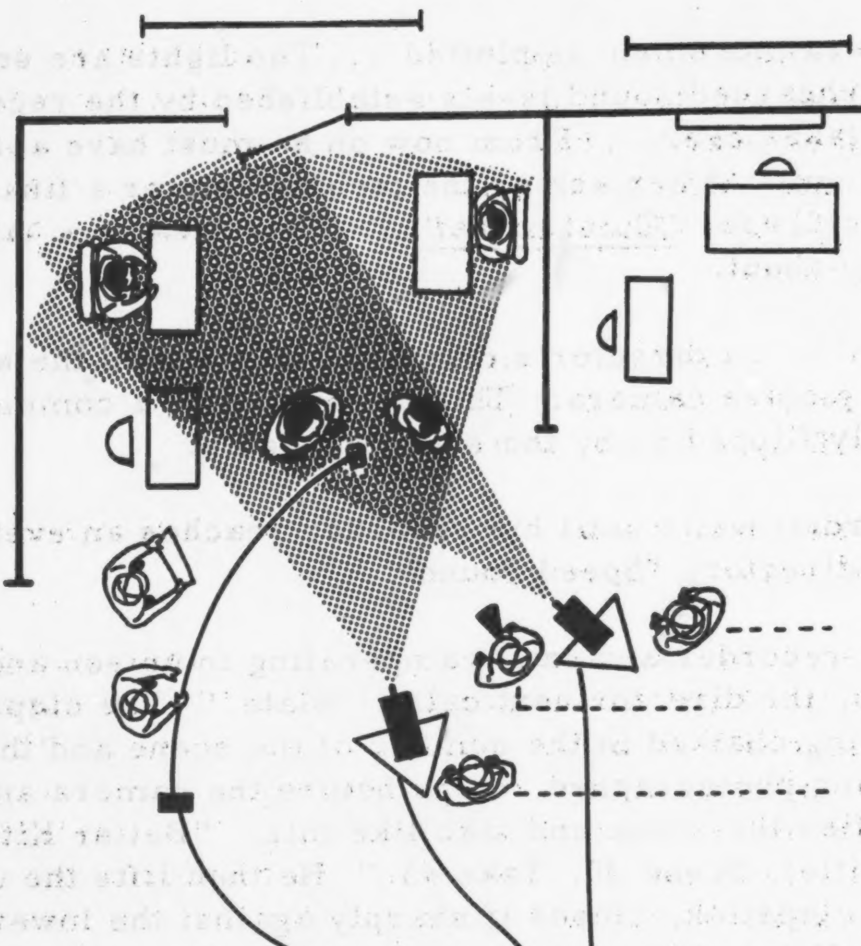

PRODUCTION
DIRECTOR
CAMERAMAN
SCENE
TAKE
30
5

Figure 92. LIP-SYNCH

CHAPTER XIII

CONTRACTS

Working with Government Agencies

Here in Korea, those who are working in films have a big job of education: First, educating the public through the film media, and second, educating the numerous government agencies from ministry level on down to use the educational film in their respective areas of work. Most of these agencies, it would seem, do not fully recognize the strength of the motion picture in motivating and in teaching. So, much of the responsibility falls upon you, the film maker, to instill this desire on the part of the agencies to use films educationally. When you are assigned a government film to produce, note the following four basic rules:

1. Put all of your conferences (preliminaries, research, and follow-up) as well as shooting arrangements on a strict schedule. Be punctual. Remember your sponsor's time is valuable . . . . your time is valuable.

2. Require the services of a responsible liaison worker to represent the interests of the sponsor and to help you in the technical aspects of the film. We have come to know this person as a film's technical advisor.

This advisor should be familiar with the subject matter; he should know important details surrounding the subject which you, normally as a motion picture man, would not know. He should be able to sense the reactions of the audience for which the film is to be made and be capable of deciding whether scenes should be or should not be included in the production. He should be invested with the authority to advise you directly while on location without having to bring in a large committee to get their approval on each and every move you make. He should be able to help you locate the equipment, operators, and housing required to satisfy your film needs. Generally this man should have the responsibility of approving the film in its various stages of production and should likewise be the man who signs off on the final approval of the answer print.

3. Get all important production requirements and policy decisions in writing. This may or may not entail the mutual

signing of a Production Agreement or Contract. This may appear a bothersome procedure but will clarify many misunderstandings which are apt to come up later on during production and will serve as a safeguard to both you and the agency for whom you are producing.

4. Remember, government authorities (in any government) change status frequently, and you, as the producer or writer-director, can be caught in a shift of personnel. This can cause serious delay in the development of your script. . . . it can stop production cold. . . it can lose valuable time. . . it can lose money for all concerned parties. Be sure a complete understanding is reached by you and your sponsor and that provisions are made for the film's completion despite these often unpredictable happenings. Plan your production allowing yourself reasonable time and stick as closely as possible to this plan. Put this production plan in writing and obtain the sponsor's OK.

5. Keep in mind that when you produce a film for the government you are dealing with people who are responsible for spending the people's money. . . . Expect them to be cautious, politically conscious, and in some cases, reluctant to accept full responsibility for their actions.

Working with Private Enterprise

In working with private enterprise you're working with a much smaller unit than that of the government. . . and unlike the government unit, the private organization is using its own money. Expect it to have very definite ideas on how this money is to be spent. Expect most of the concerned executives to attempt to advance their own private opinions, their own pet projects into the film's structure from the very first conference to the final answer print stage. Here you will have to use your every resource to guide them. . . . convince them there is a better way of handling the subject matter through the film. This is a challenge to you as the director to handle people.

Private enterprise, like government, is a business. Business-minded people usually learn by experience the value of the contract, of a mutual agreement between two parties for one of the parties to perform a service or produce a product for payment in return. Contracts for the production of a film can be complex and highly detailed or they may be relatively simple in the form of a production agreement. Agreement between the producer and the sponsor can be legalized on the forms shown at the end of the chapter. This rather general contract can be used in conjunction with a prospectus that would go into greater detail on the motion picture story and production considerations. In an agreement of this kind the sponsor gives the producing unit a great deal of freedom in producing the film. This can be dangerous, for misunderstandings can easily result from a too general contract. Only in cases where contracting is a mere formality, as is the case in many government agencies, should this type of contract be used alone. See contract sample #1.

The production agreement popular here in Korea, unlike forms used elsewhere, appears to be more concerned with the problem of control of raw negative stock, printing stock, and chemicals than with the story content of the film. I do appreciate the necessity of these periodic materials inspections but on the other hand suggest that the sponsor should be entitled to a greater participation in following through on the story aspects of his film. No. provision is made for script inspection and approval. This basic requirement of any film should always be considered in the production agreement. See contract sample #2.

In years to come, movie makers here in Korea will probably have to use a more business-like approach in dealing with their clientel. One of the best checks on the responsibilities of contractor to sponsor, and of sponsor to contractor is a sound contract; one that is not necessarily long but comprehensive. Sample contract forms #3 and #4 have labor laws, performers' unions, high quality product demands, and television or theatrical restrictions. Note that Contract Sample #4 serves as both a production agreement and production procedure outline including a price list breakdown. Payment plans are indicated and the film's sponsor is specifically given the opportunity to inspect the production from Content Outline approval to finished answer print.

SAMPLE CONTRACT #1

KOREAN NATIONAL FILM PRODUCTION CENTER
Audio-Visual Services

CONTRACT FOR MOTION PICTURE SERVICES

THE FILM PRODUCTION CENTER of the Government of Korea

to perform for The Ministry of Defense, hereinafter known as the sponsor, the following motion picture laboratory, sound, editing, and/or production services:

FOR THE AMOUNT OF HW 000,000,000

TO BE PAID AS FOLLOWS: 50% on completion of shooting script
50% on completion of approved answer print

TERMS OF DELIVERY SHALL BE: 40 16mm release prints due 10 days after sponsor's approval of answer print.

THE SPONSOR agrees to furnish the following personnel services, and/or materials (state dates required): Include here, special locations, equipment related to film's subject matter, operators for this equipment, special research data, special artwork displays, etc., technical advisors and/or a liaison man representing the sponsor.

IN WITNESS WHEREOF the parties hereto have set their hands and seals this 1st day of February, 4294.

XXXXXXXXX
Witness

XXXXXXXXXXXXX
Sponsor

XXXXXXXXXXXXX
Witness

National Film Production Center

SAMPLE CONTRACT #2

AGREEMENT FOR FILM PRODUCTION

Title of Film:

Amount of Money:

Throughout the agreement, "A" represents the officer in charge, _________________, and "B" represents the contractor, __________. Between the two, an agreement is reached according to the following articles:

Art. 1. B should begin film production on_________(Date - Day, month, year), and finish it by_______(Day, month year) in accordance with the attached production directive.

Art. 2. Prior to use in the film, production materials are to be approved by an inspector designated by A. If the materials are unacceptable, they must be replaced immediately, and another inspection held before they can be used. However, replacement of materials cannot be used as an excuse for an extension of the contract.

Art. 3. B is required to provide the necessary means for this inspection according to the inspector's stipulations. B is under A's supervision throughout the activities of photographing, processing, recording, and editing. B is responsible for the expense of inspections and supervisory activities.

Art. 4. A has the authority to change or suspend, if necessary, the whole production, or part thereof. However, if it becomes necessary to change the production time or part thereof, a decision must be agreed to by both A and B. If it is necessary to change the amount of contract funds according to clause 1, it should be increased or decreased in proportion to the unit cost subscribed in the specifications. If it is considered improper to follow the unit cost, or if there is no criterion in the specifications, the decision should be reached by both A and B, according due consideration to the market quotations at that time.

Art. 5. B is required to submit a requisition form to A asking for check-out and/or supervision when the following occurs:

1. Production materials are purchased.
2. A selection of personnel is needed in the photographing, and technical fields.
3. The beginning and finishing of photographing, recording, editing and processing.
4. The production is finished.

Upon receipt of this form covering the previous cases, A must issue an acknowledgement in writing.

Art. 6. At the request of B, contract money, up to___tenths of the total cost can be paid for the completed portion which has already been subjected to inspection by A and has been reported according to the method stipulated in the previous article. This payment cannot be made more than twice during the production period. As for the purchase of films and special chemicals, B can ask for complete payment after inspection is made by A, on the condition that these materials be placed in the custody of A.

Art. 7. The credit created by this agreement cannot, without the permission of A, be the object of transfer or mortgage.

Art. 8. B should take responsibility for the activities of his proxy, chief technicians, technicians, and other employees.

Art. 9. Any point that is doubtful or not clearly stated in the agreement should be resolved by A and B.

In completion of this agreement, we hereby affix our signatures and seals to the two copies of the agreement of which we will each keep one.

Date:

Officer in Charge:

Contractor:

SAMPLE CONTRACT #3

NATIONAL FILM PRODUCTION CENTER

A Motion Picture Production Proposal

GENTLEMEN:

Complying with your request, we make the following proposalto furnish the services required in the production of a sound motion picture (and hereafter to furnish such number of prints of production as may be authorized by you).

1. The purpose of the production is to:

2. The contents of the production are to be substantially as follows:

LENGTH: **3. The length of the production is to be approximately ___ reels, requiring about ___ minutes for projection at normal speed.**

SCHEDULE: SPECIFICATIONS AND SCENARIO **4. The procedure will be for us to prepare, with the cooperation of your representative, known as the technical advisor, a detailed prospectus of specifications, together with the wording of titles, dialogue, description of scenes, accompanying commentary and sound effects. This prospectus is to be approved by you with appropriate revisions within ___ days after we submit the same, before we proceed with further production.**

We will then proceed with the production according to these approved specifications, the time required for production being about ___ weeks, subject to such extension of time as may be necessitated by demands of the government, unavailability of materials, labor difficulties, or other causes beyond our control.

The assembled first copy will then be screened for your technical advisor's inspection and approval to determine conformance to the approved prospectus, after which we shall be prepared to deliver duplicate copies in accordance with such approved pattern.

(Sample Contract #3 Cont.)

PRICE 5. Our charge for services for this production is______

TERMS 6. The payment terms are these:

25% to be invoiced upon completion of outline of content and treatment

25% to be invoiced upon completion of shooting script

25% to be invoiced upon completion of the photo-picture production.

Authorized additions, changes and substitutions are to be invoiced upon completion thereof.

Each invoice is payable net ten days after date.

CHANGES 7. It is understood that you have the right to authorize additions, changes and substitutions, for which you agree to pay us in amounts to be determined according to the nature of the work required at the time such additions, changes and substitutions are authorized by you.

PRINTS 8. It is also understood that you shall have the right to order prints of the production as approved, for which you agree to pay us according to our established prices.

QUALITY 9. Motion pictures being subject to a wide range of quality, it is understood that the pricing of the production covered by this proposal is based on a production which is correct in technical respects and measures up to standards of quality for this type production.

EFFECTIVE DATE 10. This agreement shall become effective upon your acceptance hereof and counter-signature by an authorized officer of National Film Production Center.

Cordially yours,

ACCEPTED: National Film Production Center

By______________________ By______________________

Date______________________ Date______________________

SAMPLE CONTRACT #4

PRODUCTION PROCEDURE

The Korean National Film Production Center, known as the PRODUCER, agrees to produce a Sound Motion Picture Film on:

__________________, for ____________________, ________________
known as the sponsor, according to the following procedure:

SCENARIO:

PHOTOGRAPHY:

SOUND:

STUDIO:

LIAISON:

DIRECTION:

EDITING:

TITLES:

OPTICAL EFFECTS:

LABORATORY:

FILM TYPES:

BASIC PRODUCTION COSTS

All Originals in Full Color

Based on footage count (90-35mm ft. per minute) pro-rated if length falls between brackets:

Length of Production	**10 minutes**	**15 minutes**	**20 minutes**	**25 minutes**	**30 minutes**	**Each add. 5 min.**
Type "A"						
Type "B"						
Type "C"						

It is understood that the above pre-priced services are to be performed for this sponsor exclusively and that, unless authorized, originals and prints of this production will not be released to other than the undersigned sponsor. It is also understood that the Basic Production Costs on signed and accepted Production Procedures are guaranteed - otherwise all Film Production Center quotations are subject to change without notice.

(Sample Contract #4 Cont.)

ADDITIONAL SERVICES

The following services, when required, are in addition to Basic Production Costs:

TALENT:

ANIMATION:

TRAVEL:

MUSIC:

SETS:

PRINTS

Based on footage count (90-35mm ft. per minute) pro-rated if length falls between brackets. Cost includes reels, cans, labeling and packaging

16MM SOUND, FULL COLOR

	10 Minutes	15 Minutes	20 Minutes	25 Minutes	30 Minutes	Each Add. 5 Min.
One Print						
2 - 9						
10 - 49						
50 - 99						
100 - 199						
200 or over						

16MM SOUND, BLACK AND WHITE

	10 Minutes	15 Minutes	20 Minutes	25 Minutes	30 Minutes	Each Add. 5 Min.
One Print						
2 - 9						
10 - 49						
50 or over						

Black-and-White print prices do not include duplicate negatives.

ALL PRICES INCLUDE MACHINE WAXING OF FILM

(Sample Contract #4 Cont.)

PAYMENT PROCEDURE

Ten per cent (10%) of the basic Production Cost of the estimated type and length of production to be paid to the PRODUCER upon the execution of this PROCEDURE; thirty per cent (30%) upon the approval of the outline, or shooting script; thirty per cent (30%) at the time of interlock; and thirty per cent (30%), plus ADDITIONAL SERVICES, upon the date of delivery of one print of the completed production. Should total final costs be less than the estimated BASIC PRODUCTION COST, deduction to be made from the final thirty per cent (30%) payment. Payment for additional prints to be made on or before the 10th of month following shipment.

The Korean National Film Production Center

ESTIMATE

Length________ Type________ by______________________________

Basic Production Cost $________

____

(Sponsor)

Additional Services $________

Total Cost $________

by______________________________

CHAPTER XIV

OBSERVATIONS

Once the film is developed and work printed, other important production phases come into play. Editing techniques would fill another book, and today sound recording has a place in the film equal in importance to that of the camera. Laboratory routines are as many and as varied as the scores of pipes that run in and out of the processing machinery. There is an interdependence of each of these production steps upon the other, and in order to bring out a vibrant and effective finished product, someone has to assume the responsibility of guiding the spaghetti mess of rush footage into a refined cinematic form.

In some cases this miracle worker may be a highly imaginative cameraman, or perhaps the film editor, but chances are he will turn out to be the writer-director. The documentary offers the writer-director a chance to really stretch his imaginative arms and to learn first hand how each production step contributes to the final product.

We've covered writing the film script and we've touched on important fundamentals of good film direction. This one book can only offer you suggestions from the experience of others. You, yourself, must engage in hard work and thereby gain the practical experience which will give the contents of this book real meaning.

I have frequently been asked by my Korean associates to voice in writing some thoughts and constructive comments on the overall Korean motion picture industry. What does a foreigner feel when he sees a Korean film? After three years of working within the industry, what areas of motion picture production appear to cause the Korean film maker the most trouble? This is what I shall attempt in this final portion of my writing.

1. AN EFFECTIVE FILM NEEDS A WELL DEVELOPED STORY - which means that sufficient time and thought is devoted to the preparation of a content outline and shooting script. A film maker without a script is like a general without a map. Perhaps the greatest failing of the Korean motion picture story is that often it is too fragmentary. A tendency to solve story conflicts the easy way destroys what should be a strong conflict and a long

hard-fought-for-and-won conclusion. This practice of getting out of a situation "by chance" or "by accident" weakens the film. The seemingly unconcerned tossing-in of unrelated shots or scenes into what promised to be a logically developed main plot disturbs the outsider. The oriental producer or writer may answer with, "Well, that's the way we write. . . . that's the way we think. . . . those cut-in shots don't distract us. . . . besides it gives the story some action or shows off some interesting bits of scenery."

The traditional charm of oriental writing is the sense of completeness one receives from a few carefully chosen words. Why shouldn't this ability to simplify the complex be applied when it comes to enlarging a film story plot into shots, scenes, and sequences. It is a great temptation for any writer to wander from his central theme, and Korean writers are no exception. The main theme is often challenged by bothersome little side-interest subplots which eventually destroy it. Your job as a script writer is to select the important elements of your story and work on them. . . . Don't attempt to put everything into one film and expect it to fulfill its purpose. It just won't work.

You people are interested in displaying your productions abroad. I know it is important to you to build up a successful interchange of your films with the films of other countries. This interchange of culture through the film medium is essential in broadening the base of understanding between nations. This is all the more reason why the story has to be more carefully developed so that other peoples will be able to follow more easily the filmic events, thereby reaching a better understanding and appreciation of the country thus represented. Remember that those who see your film my have never been to the orient and may never have that opportunity. Your story should be written with universal logic and understanding.

2. DEVELOP A SENSE OF PRIDE IN YOUR WORK. As the old saying goes, "The good that men do lives after them," so every man has the primeval drive to want to become important. The most direct way of attaining this importance is through your job. Your job as a writer and a director is a position you can readily take pride in, and you are more fortunate than many people, for a completed film is visible evidence of your efforts. Many have to be satisfied with vague and nebulous rewards they cannot see or hear.

Pride in your work means you feel your job important enough to take the time to thoroughly plan your film story and photographic procedures. In the preceding chapters we've gone through methods of planning your production. Refer to these and put them to use. Production plans should be shared with other members of your production crew and the performers. To cling selfishly to your ideas on shooting a scene which involves others means you may leave them bewildered and aimless. This will likely be reflected in an uneven performance and a haphazard photographic recording of the scene.

Discussing your plans with others will frequently introduce a refreshing and new approach. By relating to the others your ideas, you will be going through a "table rehearsal" of the scene you will be shooting tomorrow. "Table rehearsals" at lunch break or supper time the evening before, require that you look into the preceding and succeeding scenes, and by so doing perhaps you will find you have lost your continuity. But you then have time to correct it.

And, when it comes to pride in your work, I recall the lines quoted in the introduction of this book, "It is not too much to say that classroom films constitute altogether the most powerful educational influence that exists in the modern world." This writer can think of no greater source of pride than that derived by a man working on the educational film.

3. ELIMINATE FLAT COMPOSITIONS AND UNINTERESTING MOVEMENT. It is a very common practice of Korean directors to move their performers directly into the left side of frame, work their major action in the very center of the frame, and then move them directly out of the right side of frame. This is the oft-used frame-in and frame-out direction. Frame-ins and frame-outs can be used occasionally, but they should be used sparingly. Your composition is flattened by this kind of movement, and too much flat movement will cause your whole film to suffer. I'd like to see directors and cameramen strive to build more depth into their compositions; consciously use more foreground framing devices, work the actor's movement on several levels, interweave foreground movement with middle-of-the-frame movement and background movement with middle-of-frame movement. Direct some of your performers so they will move diagonally across frame. It is always helpful to direct some movement in past camera, or out past camera to avoid frame-in and frame-out flat

maneuvers. These and many other points discussed in the chapter on Composition and Movement, if put to greater use, will do much to improve the product.

4. USE OF CLOSE-UPS. When I first arrived here to work with you, few if any close-ups were being used. There was a kind of fear on the part of the cameraman to shoot them, and a reluctance on the part of the directors to insist on having close-ups made. This has changed immeasurably and now some of the finest documentaries we've made have utilized the close-up effectively. But some directors, especially those working on the feature film, still avoid the use of this most important tool. Seldom do they move in beyond a "bust shot," thereby losing many opportunities to establish a warm and intimate audience to character relationship. The "bust shot" we've jokingly renamed "the Korean Close-up." The people of Korea are good looking people. They have wonderful complexions (requiring little or no make-up). The older folks have interesting, highly flexible faces. The rest of the world would like to see them in close-ups. Further evidence of this was aired at a recent viewing of the film, ENLIGHTENED VILLAGE, when an anthropologist advisor commented that "close-ups made this film outstanding." Don't be afraid to move in on your subject.

5. HEAD SPACE, AND THE IMAGINARY LINE. Cameramen have the habit of composing their shots with excessive blank space above the main subject. Not only does this end up in a misbalanced subject-to-space relationship, but it frequently cuts off the main subject at an awkward point. This type of composition can usually be corrected by simply moving in and filling the frame with the subject.

The imaginary line we have discussed at length. Suffice it to say that directors and cameramen should always think out their action carefully, before shooting, to avoid stepping beyond "the line," forcing themselves to resort to unrelated cut-away shots or ending up with an all-too-noticeable reversal of subject in the frame.

6. LONG, HEAVY SCENES. I've learned that Korean folks like their movies long and melodramatic. And this is fine. However, I suggest that if the movie is slated for export to other lands, a conscious attempt be made to play down the long, heavily directed scenes and to speed up the overall tempo of the film's action in order to appeal to foreign audiences.

7. DRESS UP THE SET. Greater attention should be paid to making the sets more attractive. An extra table or a vase of flowers carefully placed on the set, a bit of shadow projected on the floor or the walls to break up the flat surface, and special attention to choice of colors used on the set will do much to make your film a better one. However avoid using too many furnishings on the set. A "busy" set is confusing. Dark colored furniture invariably gives the cameraman trouble in lighting the set. The dark hair of the Korean actor usually blends into dark furniture, destroying the hair line completely. A combination of back lighting and careful selection of furniture would do much to solve this problem.

8. EXTRA FOOTAGE. All too often the crew returns from location, the footage is developed and handed over to the editor. Then we find that many of the scenes are not cutting well. An extra angle or two would have helped this scene, a cut-away would have taken care of this one where an important bit of over-lap action was not planned for, or shot. There just is not enough footage to make a dissolve between this scene and the next. Here the action is awkward and the camera movement jerky. Why didn't the director insist on a second or third "take?" Shoot off enough footage to make your film a good one. After all, film is the cheapest item on the set.

9. SOUND PERSPECTIVE AND VOICE ACTORS. Using a post-synch recording technique produces off-color matching of subject and sound. In the studio a voice actor finds it difficult to accurately mimic the frantic calls of a man across a valley, for example. As I've mentioned before, the Korean voice actor does a remarkable job of nearly matching voice to picture, but there are technical limitations to post synch recording that only lip-synch shooting techniques can overcome. Likewise it is disconcerting to hear the voice of a girl used for a boy. This is frequently done and it is very obvious, even to the foreign ear. The miscasting of voice to the visual personality is a practice which cannot be continued if more perfect production is the eventual goal of the Korean film producer.

10. NEW FACES. Korean actors, and actresses, especially the more experienced ones, are outstanding. I feel you are a very fortunate people to have a touch of what I call "the Irish" in your emotional makeup. This means you are a land of singers, people who will sing at the picnic or in the rice fields. You have

a strong love for the melancholy. The melodramatic appeals to you. More and more, you people have become more outgoing and less inhibited. These are some of the necessary qualifications of good actors. I know there is a lot of hidden talent in the performance field here in your country, and it would be refreshing to see some of this new talent added to the older, established players.

These ten observations I pass on to you, the people who make Korea's motion pictures. I trust you will take them in the spirit in which they were written, as constructive comments, not condemnations.

It would be most rewarding to this writer if, in the very near future, he could return to your country and see more and better documentary and feature productions at work in the villages and towns and cities. Sometime within the next year or so he hopes to walk down the streets of New York or San Francisco, enter a theater and watch a highly refined production of Emil-leh Bell, or an imaginative documentary on The Art of Making Kimchi.

FRAME OUT

SOME BOOKS TO READ

These books are available in the OPI Motion Picture Library with the exception of the Japanese texts which can be found occasionally on the market.

Book Titles and Sub Titles	**Authors**
1. American Cinematographer Manual	**Edited by Joseph V. Mascelli, Published by American Society of Cinematographers**
2. Animation Art on the Commercial Film	**Levitan, Eli L.**
3. The Cinema as a Graphic Art	**Nilson, Vladimir**
4. Designing for Films	**Carrick, Edward**
5. Elsevier's Dictionary of Cinema Sound and Music; English/American, French, Spanish, Italian, Dutch, and German	**Clason, W. E.**
6. Film and Its Techniques	**Spottiswoode, Raymond**
7. Film and the Director	**Livingston, Don**
8. The Film Sense	**Eisenstein, Sergei**
9. Film Technique and Film Acting	**Pudovkin, V. L.**

Book Titles and Sub Titles	Authors
10. Film Terminology	Prepared by OPI/Syracuse Contract, 1959.
11. Film Writing Forms	Jacobs, Lewis
12. Four Screenplays of Ingmar Bergman; Smiles of a Summer Night, The Seventh Seal, Wild Strawberries, The Magician	Malmstrom, Lars Kushner, David
13. Handbook of Sound Reproduction	Villchur, Edgar M.
14. Ideas on Film	Starr, Cecile
15. Journal of the SMPTE	The Society of Motion Picture and Television Engineers
16. Motion Picture Production Handbook	Bakke, John W. Fine Arts Administration Audio-Visual Series, Tehran, Iran
17 Novels into Film	Bluestone, George
18. Painting with Light	Alton, John
19. Scenery for the Theatre	Burris-Mayer, Harold, and Cole, Edward C.
20. 16mm Sound Motion Picture	Offenhauser, Jr., W. H.

Book Titles and Sub Titles	Authors
21. The Technique of Film and Television Make-Up	Kehow, Vincent J. R.
22. The Technique of Film Animation	Halas, John, and Manvell, Roger
23. The Technique of Film Editing	Reisz, Karel
24. The Techniques of Film Music	Manvell, Roger, and Huntley, J.
25. Techniques of Magnetic Recording	Tall, Joel

Japanese Textbooks

26. Construction of Scenario

27. Lectures on Scenario Writing

28. Outline of Scenario

29. The Reality of Film Production

30. Scenario Series

한미협조
UNITED STATES OF AMERICA
KOREAN-AMERICAN COOPERATION

Printed in the
Reproduction Center
Communications Media Branch
United States Operations Mission to Korea
Agency for International Development

END

DEPT. OF HEALTH

EDUCATION AND WELFARE

U.S. OFFICE OF EDUCATION

ERIC

DATE FILMED

10-7-70